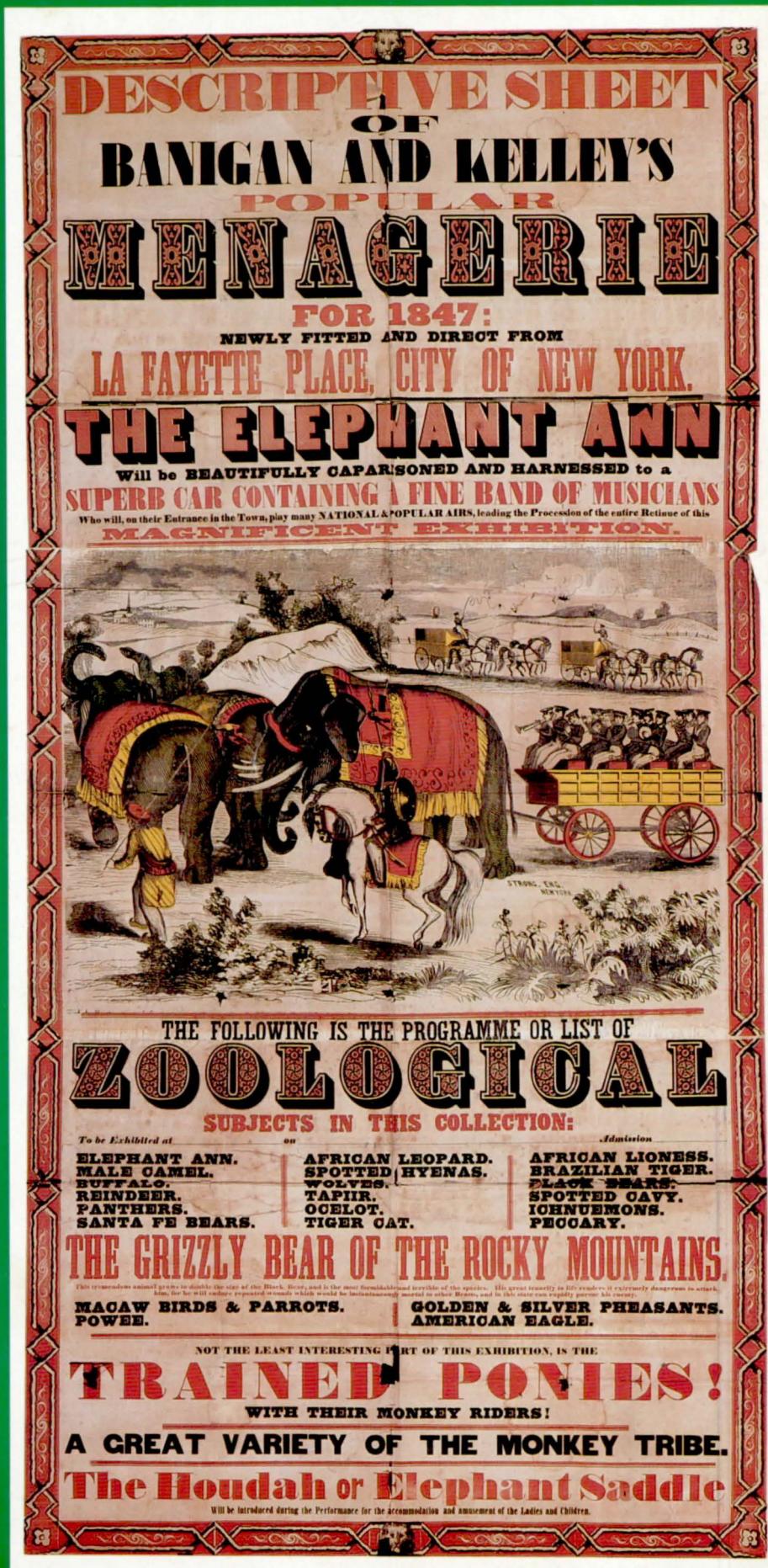


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THE JOURNAL OF THE CIRCUS HISTORICAL SOCIETY

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NOVEMBER-DECEMBER 1985

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THIS MONTH'S COVER

The Banigan and Kelley Menagerie was one of three zoological exhibitions owned, leased, or in some way controlled by James Raymond in 1847. The leading menagerie operator of the period 1838-1854, Raymond had two, three, and sometimes four caravans on tour each year during that period.

Peter Banigan had been manager of this show in 1845 and 1846 when it was variously titled Waring & Co.; Raymond & Co.; and Raymond, Waring & Co. Samuel Kelley was Raymond's brother-in-law.

The female elephant Ann, who was imported in 1835, pulled the bandwagon in the daily parade. The bandwagon itself was one of several used in the late 1830s and 1840s that were derived from farm wagon construction. Mr. Jacobus was the bandleader.

Human performers with the show included Alonzo Hubbell, a strongman, who performed a "cannonball" act in which he tossed 35-50 pound metal balls in the air, catching them on his shoulders and neck. He also engaged in a tug-of-war with the elephant. Duckworth's Original Virginia

Serenaders, another feature, were a minstrel troupe that probably performed in an aftershow of some sort. The menagerie consisted of about two dozen specimens, not a large number for the time. The most unusual of these was a tapir, advertised as the "hippopotamus of the New World."

The show was in New Orleans in January and February 1847, and went upriver to Baton Rouge, Natchez, and Vicksburg. They then went cross-country through Alabama, Georgia and up to Virginia. In the last week of October they were in Greensburg, Pennsylvania. They apparently wintered in Pittsburgh and went out in 1848 as Raymond & Waring's Great Zoological Exhibition.

This stunning woodblock poster, measuring 88" by 45", is one of the earliest surviving examples of the use of color in show art. It was printed by Jared W. Bell, a well-known New York show printer. It is reproduced on this month's cover in its original colors. This rare bill is in the collection of the New York State Library, Albany; photograph by John Yost, courtesy of New York State Museum. Thanks to John S. Still, Chief Curator, History at the New York State Museum for arranging for

the photograph, and to Stuart Thayer for the historical data on the long-forgotten Banigan & Kelley menagerie.

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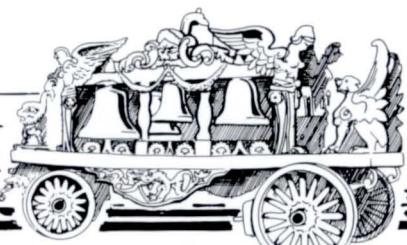
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I certify that the statements made by me above are correct and complete. (Signed) Fred D. Pfening, Jr., Publisher. (9-12-85)

HAPPY HOLIDAYS



The Ringling Bell Wagon as it appeared on the Ringling Bros. and Barnum & Bailey Circus ready for the "Holidays" Spec in 1942. This historic gem has been restored to its original beauty and is on loan to the Circus World Museum by the Ringling Circus.

***From the
Staff of***

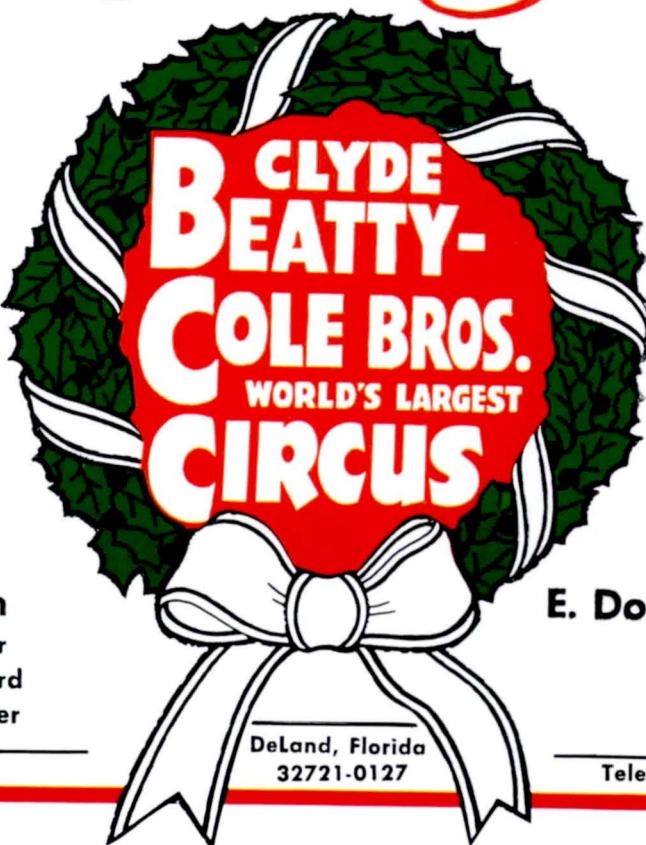


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THE LION KING: HIS CAREER AND HIS CIRCUSES

Part I

By Fred D. Pfening, Jr.

During the 1930s and 1940s two wild animal trainers stood above all others in the United States. One of them, Clyde Beatty, has been recognized as the most famous trainer of recent history, but there was another trainer who was only slightly less well known to the circus-going public. That person, Terrell Monroe Jacobs, the Lion King, is the subject of this article.

Jacobs was born September 16, 1903, to Charles Monroe and Elmina Dawes Jacobs in Marion, Indiana. The family later moved to Wabash, Indiana. He was the oldest of three children, his brother Charles Dawes being two years younger, and sister Charlene Marie nine years younger. His mother died two weeks after giving birth to Charlene. As a youngster Terrell developed an interest in training animals, starting with dogs and cats, the family pets. At age 9 he was stuck by a thorn in this right eye. Physicians worked on him but nothing could be done to regain the sight and he was told that he would be blind in that eye for the rest of his life.

This did not deter his interest in training animals. Peru, Indiana, was not far from his home and at an early age he went to that city seeking work at the winterquarters of the Hagenbeck-Wallace Circus. Being only 10 at the time he was told to go back home. But watching the trainers in quarters only whetted his interest. He returned the following year, 1914, and joined out with the Hagenbeck show. No record of Jacobs appears in the Hagenbeck route books of the period, but in later life he re-

ported that was the start of his circus career.

During an interview with Burt Wilson on April 14, 1944, Jacobs detailed his early years, stating that he spent a short time on the Hagenbeck-Wallace show in 1913 as a menagerie boy and returned the following year to work a bear act in the side show, which seems unlikely at age 11. He remained on the Hagenbeck show during the 1915 and 1916 seasons. In 1917 he was on small shows. From 1918 to 1920 he worked at a hotel in Champaign, Illinois.

In 1921 he returned to the circus business with a fighting lion act in the side show of the Sells-Floto Circus. This act was a standard feature of circus side shows, and consisted of a person entering a cage wagon containing a single lion. The show he put on must have been well accepted as the following year a double banner appeared next to the entrance of the Sells-Floto side show illustrating the act and carrying the name Capt. Terrell M. Jacobs. He presented the side show act on the Floto show again in 1923. While the show was playing Pittsburgh in May Jacobs was hauled into court by an agent of the Western Pennsylvania Humane Society and was fined \$10. The trainer was charged with using a blacksnake whip and blank cartridges to get a lion to do "dangerous lion stunts." He remained with that circus in 1924 but worked on the door of the side show and did not work the fighting lion

Jacobs posed between the tattooed man and a cootch dancer in front of the side show of the Sells-Floto Circus in 1921.

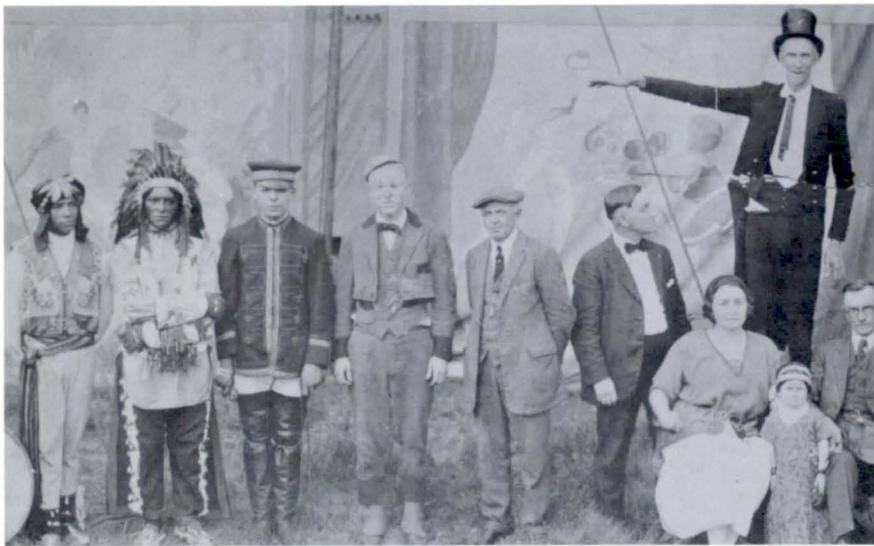


Terrell Monroe Jacobs about age six with brother Charles in front of the family home in Wabash, Indiana. All illustrations from the Pfening Archives unless otherwise noted.

act. The Sells-Floto show in 1924, owned by Mugivan and Bowers, used a large number of wild animal acts in the big show. Jules Jacot worked 15 female lions, as well as a horse-riding lion; Aage Christensen presented a group of tigers and Allen King worked in 10 male lions in one act and a group of polar bears in another.

Jacobs became close to Allen King, who encouraged him to continue developing a career in wild animal training. In 1925 King went to the Lee Bros. Circus, George Washington Christy. Chubby Guilfoyle had been engaged to work wild animal acts on Lee Bros. that year, but Guilfoyle was injured in quarters when attacked by a Russian bear. Allen King was then brought





The Lion King was 19 years of age in the Sells-Floto side show line up in 1922.

Barnes Circus, moved to the Barnes quarters in Baldwin Park, and went to work.

Long known as a wild animal circus, the Barnes show in 1930 had presented a number of cage acts. Bobby Todd worked a small group of lions and Alma Taylor presented a horse-riding lion. In his last year with the Barnes show Louis Roth worked a large tiger act and Johnny Meyers presented the large lion act.

The 1931 Al G. Barnes Circus performance's first wild animal act was a group of male lions presented by Jacobs under the name Capt. Jacques. This was probably the small group that had been worked by Bobby Todd the prior year. A horse-riding leopard was worked by Lorraine Roos and the horse-riding lion was worked by Irene McAfee. A small tiger group was presented by Joe Metcalf. Mable Stark returned to the Barnes lineup to work her 15 tigers. The big lion act was again worked by Johnny Meyers.

In 1932 Terrell Jacobs was given the nine male lion act and Johnny Meyers worked a group of females. An elephant-riding tiger was worked by Mildred Douglas and Mable Stark had the large tiger act. Dolly presented trained macaws and cockatoos and worked swinging ladders. Jacobs, Meyers and Stark worked the same acts in 1932. Dolly presented a female lion act and did a wire act and iron jaw.

By 1933 Jacobs was moving up in the wild animals training ranks and increased the number of cats in his act to around 12. Meyers again worked the females, and Stark the tigers. The tiger-elephant act was worked by LaVerne McLean. On August, 6, 1933, an article appeared in a Houston, Texas, newspaper with most unusual news. The headline read, "Animal trainer, formerly of Houston, suddenly recovers sight of eye lost 21 years ago." The article stated that Terrell M. Jacobs, who had been blind in his left eye for 21 years, could now see in both eyes. Frank Walters was

quoted as giving the information to the paper. Walters stated that he had seen Jacobs in Oklahoma City and that Jacobs had told him of his good luck. The animal trainer told Walters that on July 22, while on the Barnes train, he awakened in his berth and found he could see in his left eye. Jacobs claimed that all he knew was that a film had formed over his left eye about a week before he regained his sight, and that he intended to see a doctor about it, but had postponed doing anything. The film broke during the night and he could then see again in that eye.

All of the 1933 Barnes trainers and acts were the same in 1934. In 1935 Jacobs was the featured trainer and for the first time he was advertised with a special lithograph. The male and female lion acts were combined, making a group of 18. Meyers was not with the show that year. Mable Stark worked the 15 tigers and LaVerne McClain presented the tiger-elephant act. There were only three wild animal acts in the show in 1935. During the early 1930s Jacobs worked at the Goebels lion farm during the off-winter seasons. Goebels furnished wild animals for motion picture work and Jacobs may have been involved in that activity.

On September 11, 1935, a month or so before the season closed, Jacobs signed a contract to work the 1936 season with the Barnes show. A copy of this contract lists the employer as Al G. Barnes Amusement company, of Sarasota, Florida. The "Artist's Independent Contractor Agreement," as it was titled, covered Capt. Terrell M. Jacobs and (Mrs.) Dolly Jacobs. It called for Terrell to work wild animal acts, assist other trainers with their acts, same as in past years. Dolly was to work wire act, iron jaw, ladder, ride menage, work animal act if required and to go in spectacles and grand entry. For this work the two were paid \$65.00 a week. S.L. Cronin, the manager, signed for the show. A provision of the contract, standard for the time, stated

Jacobs' last year on Sells-Floto was 1924, when he posed leaning on the water wagon.



on to handle the cat acts. Jacobs followed him to the Lee show, where he sold tickets and worked in the menagerie. King worked 14 lions in the performance and Jacobs made his debut in a circus big top working a pony drill and riding menage. On November 14, 1925, Jacobs married Mattie Casey, whom he later divorced.

He remained with the Lee show in 1926, its last season on the road. In February of 1926 King left for Peru to work for the American Circus Corporation shows. Following King's departure Jacobs was made superintendent of animals on the Lee show. It was in 1926 that Jacobs worked his first cage act, a group of nine lions.

The Lee show was taken off the road following the 1926 season and George Christy signed him for the Christy show in 1927. Jacobs and John Hoffman worked lion acts, and sold tickets. It was on the Christy show in 1927 that he met and married Marie Catherine "Dolly" Fuller, an aerialist.

In 1928 the John Robinson Circus featured Mable Stark and her tigers and Theodore Schroeder with a large group of polar bears. Jacobs appeared in the performance with a group of lions and with the elephant-riding tiger act. He was listed in the printed program as Capt. Terrell Jacques. He was on the Robinson show only that one year. He was unable to contract with another show to work a wild animal act in 1929.

In March of 1929 Capt. and Mrs. Jacobs arrived in Granger, Iowa, where they joined the Robbins Bros. Circus. Dolly worked in the performance and Terrell sold big show tickets. They remained with the Robbins Bros. show in 1930. Mickey King, who Jacobs had known well as Allen King's wife, was also on Robbins in 1930 along with her sister and brother-in-law, Antionette and Arthur Concello, who had the flying trapeze act.

Following the closing of the Robbins show in the fall of 1930, Jacobs went to California and made connection with the Goebels Lion Farm in Los Angeles. In short order he sold himself to the Al G.

that the show had the option of renewing the contract for the succeeding season upon the same terms and contract price, by giving notice to the artist 30 days prior to closing date, and also reserved the right to transfer and place the artist on any of its other shows. Section eight of the contract stated that the artist was engaged for the 1937 season as well, and that the artist "shall not perform in New York City or Los Angeles, California, between the close of the 1936 season and the beginning of the 1937 season without the written consent of the show."

It is interesting to compare Jacobs' contract with that of Mable Stark for the same season. Her contract was executed on September 4, 1935, for the 1936 season. Stark was to break and work tiger acts, oversee care of the tigers, assist with all wild animal acts and work on radio programs as required. For this she was to receive \$80.00 a week. She was also to receive \$25.00 per week for training work in winterquarters starting first Monday in January 1936. She was also engaged for the 1937 season and limited from working in New York and Los Angeles between seasons. Mable Stark was a better-known trainer and commanded \$15.00 a week more than Terrell and Dolly combined.

Early in 1935 Clyde Beatty left the Hagenbeck-Wallace show to cast his future with the new Cole Bros. Circus. The Ringling organization, owner of the Hagenbeck and Barnes shows, hired Bert Nelson, a west coast trainer who had worked in motion pictures, to present the old Beatty act on the Hagenbeck-Wallace Forepaugh-Sells Bros. Circus during the 1935 season.

The Ringling interests took the Hagenbeck show off the road after the 1935 season and sent Nelson and the 26 lions and tigers to the Barnes show in 1936. Nelson

During the 1926 season Jacobs was on the Christy show, where this photo was taken in front of the America tableau wagon.



In 1931 Jacobs joined the Barnes show. This photo was taken in the Baldwin Park winterquarters in the spring of that year.

was featured with Barnes in 1936 and his photograph appeared on the cover of the printed program. Jacobs remained with the Barnes show in 1936, working the same 17 lions. Mable Stark continued with the tiger act.

It was clear to Jacobs during the 1936 season that he would need to strike out on his own, as Nelson was the fair-haired boy on the Barnes show. He built his first cage wagon during the winter of 1936-37. It was of standard construction, but was equipped with rubber-tired wheels. This was built in El Monte, California, probably at the Gay Lion Farm. By now he owned a few lions and a steel arena. In December of 1936 he presented his act on the roof of the May Bros. department store in Los Angeles.

In January of 1937 Jacobs was sent back to Peru, Indiana, bringing 12 lions with him. On January 10th Jacobs was breaking three new cats from the New York City zoo. He was attacked by one of the green lions and was bitten and mauled, causing a short stay in the hospital. According to Ollie Miller, who was around the Peru quarters at the time, Jacobs was breaking some of the show-owned cats that had been cast aside and rejected for the Beatty and Nelson acts. The Ringling interests booked the Hagenbeck elephants and the new Jacobs cat act for Orrin Davenport Shrine dates in Chicago, Detroit and Cleveland. The act was very rough and many of the cats were chained while in the arena.

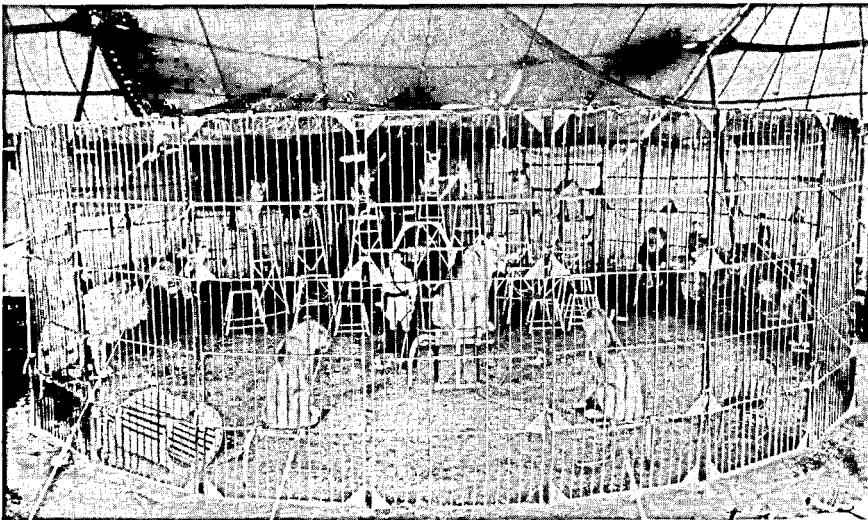
In the early months of 1937 J. Frank Hatch and Edward A. Arlington leased the Hagenbeck-Wallace title and equipment for five years. In February they hired Jacobs to be featured with a 16-lion act in their performance. He added two male lions from the Madison, Wisconsin, zoo and several more from the St. Louis zoo to the act, making a total of 21, the largest number he had ever worked. Jacobs featured his rollover lion Sheba. In a preliminary

act he and Dolly worked two lions that jumped through fire on to the back of a horse and then rode together. The show opened as scheduled for the usual Chicago indoor engagement.

In the meanwhile, in the early months of 1937 Howard Y. Bary had been dickering with Samuel Gumpertz, Ringling kingpin, for the lease of the Sparks and John Robinson titles. He planned to frame another new railroad circus out of Peru using available equipment not utilized by Hatch and Arlington. This did not work out. During the Chicago stand Howard Y. Bary bought the lease from Hatch and Arlington and operated the show for the full season. The cages used for the wild animal act were lettered "Terrell Jacobs Fighting Lions" in 1937. Following the close of the 1937 season, Jacobs returned to the Peru quarters and by November was breaking a new act to again be with the Bary's Hagenbeck show in 1938. This act was booked for the Orrin Davenport Shrine dates in Detroit, Cleveland and Indianapolis early in 1938. Bary ran a large ad in a December issue of the *Billboard* using the headline Hagenbeck-Wallace Circus with the new lion king Terrell Jacobs. From all appearances Bary planned to have Jacobs back for the 1938 season.

In February it was announced that Terrell Jacobs was breaking a group of black leopards and panthers in Peru that would be featured with the Ringling show in 1938. A new aluminum arena had been constructed in Sarasota and sent to Peru. It was rumored that Jacobs would work the act during the New York and Boston engagements of the big show. But there was still no official word that Jacobs had been signed for the Ringling Bros. and Barnum & Bailey Combined Shows in 1938.

On February 8, 1938, Jacobs wrote a letter to his friend circus fan Burt Wilson in which he told of being bitten on a finger of his left hand by Sheba and that the Shrine show was doing runaway business in Detroit. Wilson was a close friend of Jacobs and if he had been signed for the Ringling-Barnum show he surely would have men-



tioned it. He listed his address as Grotto Circus Cleveland February 21 to March 6 or in care of the Ringling winterquarters, Peru, Indiana. In another letter to Wilson dated March 1, 1938, from Cleveland, Jacobs advised that he was sorry that he had not been in Peru when Wilson had visited, but that he was looking forward to seeing him there after he closed in Indianapolis. So as late as March 1 he was planning to be back in Peru. However, another wild animal act had arrived in Peru by then.

John Ringling North and his family had regained control of the entire Ringling empire, the big show, Barnes, the Peru quarters and all of the equipment located there. North announced big plans for the 1938 season including the contracting of Frank Buck as a feature. Nothing appeared in the *Billboard* that suggested North would also feature a wild animal act during the full season again on the Greatest Show on Earth for the first time since the early 1920s. But this was to be the case.

Earlier in February Blackamann arrived in Peru with a large group of lions and it was clear that he was to be the wild animal feature on the Hagenbeck-Wallace Circus in 1938. Jacobs was in Detroit at the Shrine when Blackamann arrived at quarters.

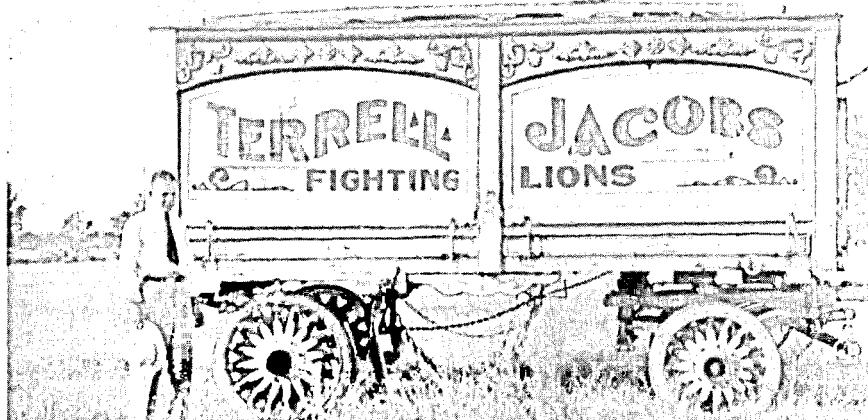
Following the close of the Cleveland

The Jacobs act on Barnes in 1936 featured 17 lions. The photo shows no seats, suggesting it was taken in winterquarters.

Shrine Show, and blowing the following date in Indianapolis, Terrell Jacobs and his 18 lions and 2 tigers, as well as 12 black leopards, went directly to Sarasota. Hagenbeck cage wagons #68, #72, #83, and #92 carrying the cats went also. A new cage #99 was built in Sarasota for the 12 leopards. It was then announced that Terrell Jacobs would open with Ringling show in Madison Square Garden in New York, working 25 lions.

Throughout his lifetime as a circus performer Terrell Jacobs maintained a close friendship with many circus fans. His feelings on going to Ringling are expressed in a letter to Burt Wilson on March 13 from Sarasota. He wrote, "Well here we are in Sarasota and now with the Ringling show, and will be for the season, so that will answer all questions in case anyone wants to know where we will be this season. Boy what a place this is. And it is really heaven on earth and there is only one way to de-

Moving to Hagenbeck-Wallace in 1937, Jacobs presented his largest group to date, 21. The cages used for the Jacobs act carried his name.



scribe it and that is as the paper says, 'Greatest Show in Earth,' everyone is so nice that I do not know what to say, except it is great." He said he was working day and night on his black leopards and was adding seven new lions to his big act.

Terrell Jacobs signed a contract with the Ringling Bros. & Barnum and Bailey Combined Shows, Inc. on March 21, 1938. The amount was \$175 a week, and John Ringling North signed for the show. The contract called for Jacobs to train and present wild animal acts, the lion act to include his personally owned lions, "Little King" and "Sheba," for which show furnished care and keep. His contract also called for him to train and present a black leopard act. Dolly was to present a riding lion act and to do web and iron jaw if required. The show was to furnish a stateroom and wagon for dressing room. It was understood that the salary was to cover the joint services of Terrell M. and Dolly Jacobs and was to be divided \$125 to Terrell and \$50 to Dolly. Jacobs was to receive \$45 a week while training in winterquarters.



During the 1936 season the Al G. Barnes Circus featured Mabel Stark, Terrell Jacobs, and Bert Nelson.

On March 24, 1938, Jacobs again wrote Wilson: "Right off the bat let me impress this upon your mind for the rest of your life please my good friend, that even if we are with the 'Greatest Show on Earth' Dolly and I will never forget the days you and us drank beer together on the Barnes show, and we are looking forward to repeating the same thing this year, and for years to come." In this letter he also mentioned that he had been looking around the old Sparks ticket wagon in quarters and had picked up some old hard tickets that had been laying on the floor and was sending them to Wilson for his collection.

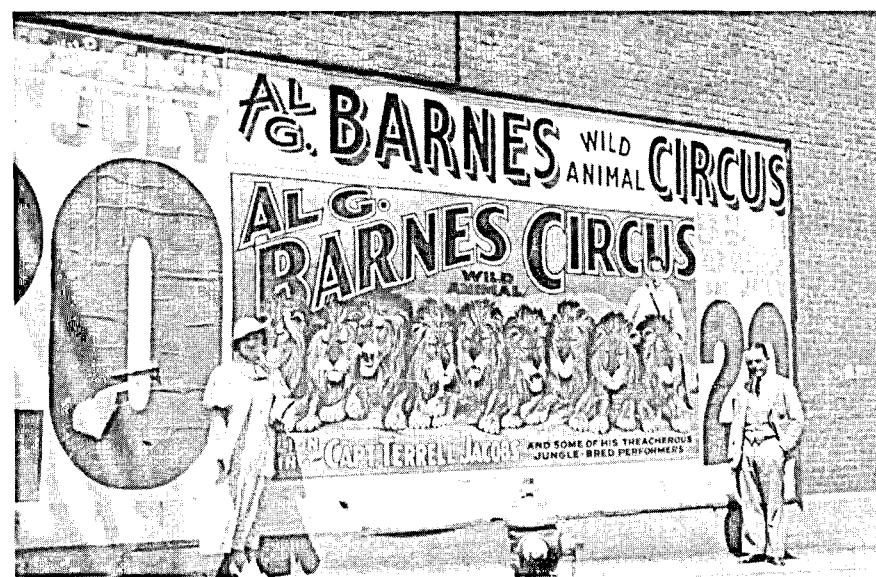
Jacobs was in the performance in New York on opening night. But the black leopard act that had been highly advertised did not appear. He worked briefly with one black leopard and then Dolly presented the horse-riding lion number. Following this Jacobs worked 19 lions. Rehearsals in winterquarters had come along in fairly good shape, but the leopards could not become accustomed to performing before an audience, so the act was quickly discontinued in the Garden following a dress rehearsal presentation of the act that lasted nearly an hour.

In 1938 the Ringling-Barnum show had a wild animal litho printed by Erie reworked to include Terrell Jacobs' name. This poster had originally been used with Clyde Beatty's name on the Hagenbeck-Wallace show and with Beatty and the Ringling title when Beatty appeared during the indoor engagements in the early 1930s. Strobridge also designed and lithographed an attractive poster of Jacobs and the black leopard act. Because of the large quantity of leopard posters in various sizes, the show continued to use them during the 1938 season even though the act was not appearing in the circus.

Because of crowded conditions in the New York and Boston Gardens the wild animals were kept in shifting dens, and the regular cage wagons did not come on the show until it opened under canvas. This had also been the case when Clyde Beatty appeared with the Ringling show at the indoor dates in the early 1930s.

The usual arrangement used by circuses under canvas was to place the wild animal act cages in the menagerie top, which was next to the big top. Wooden chutes were used to run the animals from the menagerie to the arena in the big top. Because of the size of the Ringling-Barnum show this lot layout was not possible so the Jacobs wild animal act cages were placed in the backyard. Why the Hagenbeck cages were used in the Ringling show is not known, as

Jacobs reached to the top in 1938 when he was featured with the Greatest Show on Earth. The Ringling show reworked this Strobridge bill that it had used earlier for Clyde Beatty when Beatty played the Garden dates.



The first special paper featuring Capt. Terrell Jacobs was used by the Barnes show in 1935. He proudly posed in front of a billboard in New Glasgow, N.S., Canada, in July of that year.

there were Ringling cages available that could have been used, and in fact were used the following season. The Hagenbeck cage wagons arrived with the under-canvas equipment in Brooklyn for the opening there following the Boston indoor date.

John Ringling North had a fixation on the black leopards and was bound and determined that the act would be fully broken for inclusion in the big show. Because of this pressure Jacobs continued working with the leopards between shows during the summer season. North had told Jacobs in the spring that he had big plans for the trainer, suggesting that he would be with the show for many years.

The Ringling show experienced labor trouble early in 1938 and closed in Scranton, Pennsylvania, and returned to Sarasota. In July part of the Ringling equipment was sent to join the Al G. Barnes-Sells-Floto Circus and the principal Ringling acts, including Jacobs, were then featured in the augmented Barnes show.

Mable Stark and her tigers had been on the Barnes show and she continued with the new larger show. Frank Philips had been working on a male lion act on Barnes in 1938. The Philips act as well as Dolly's horse-riding lion act were dropped from the Barnes-Ringling program. In St. Petersburg, Florida, on November 17, shortly before the end of the season, Jacobs was severely clawed in his left arm by his wire-walking lion, Little King. He worked with the arm in a sling for the week or so remaining before the show closed for the 1938 season.

Early in 1939 it was announced that Terrell Jacobs would present the largest group of wild animals ever to be seen with a circus in the world. A 50-foot arena was constructed that accommodated 50 lions and tigers. The tigers from the Mable Stark act were worked into the group. A new wild animal training barn was built in the Sarasota quarters in December of 1938.

This special poster of Jacobs and the proposed black leopard act was printed by Strobridge in 1938. The act opened and closed in one performance, but the large supply of paper continued to be used by the show.





Another important event happened to Mr. and Mrs. Jacobs on February 23, 1939. After 12 years of marriage Dolly delivered twins, Terrell, Jr., and Carrell Ann. They were quickly dubbed Punch and Judy. Dolly did not join the show until the middle of April.

There is no doubt that Ringling planned to present the advertised 50 cats, but it is doubtful that it ever happened. A new lithograph was designed and printed in 1939 by the Strobridge Lithograph Company featuring Jacobs. A photo of Jacobs in the arena working the act in Madison Square Garden taken in 1939 appears to have about 34 cats, probably 24 lions and 10 tigers. Reports at the time suggested that he actually worked 38 animals during the opening performance. In a newspaper interview published during the New York stand he was quoted as saying he was working 42 lions and tigers.

The wild animal act presented by Terrell Jacobs in 1939 was by far the largest he had ever worked, and it was truly the pinnacle of his career. Was this total number, of 40 to 52 at different times, the largest number of wild animals to be presented in American circus history? Most historians say yes. One report suggests that Clyde Beatty worked 43 cats in 1938 on Cole Bros. Circus; however, no photographic evidence exists. There is also no proof beyond hearsay that Jacobs had 52 cats in the arena at one time. Although the number each trainer worked is of interest, the real point is that both were great wild animal trainers. It is only fair to point out that Beatty used the assistance of a number of other trainers in breaking cats. Jacobs may also have received assistance, although he usually broke the cats himself.

During the indoor dates in 1938 the Jacobs animals were moved in shifting dens rather than cage wagons. The dens are shown on a Ringling flat when they arrived in Long Island City, New York. Nine lions suffocated during the ride from Boston in tightly wrapped canvas tarps.

During the indoor dates all the wild animals were carried in shifting dens. A lion escaped during the loading of the show following the Boston engagement. It was returned to its cage in 30 minutes. All of the shifting dens were loaded on flat cars for the run to Long Island City, New York, the first under-canvas date. When the train arrived in Long Island City, Jacobs found that nine lions had suffocated while on the train. The shifting dens had been so tightly wrapped with canvas that it was not possible for air to get to the animals. The remaining cats had to be revived with ammonia. It was a tragic loss for Jacobs and the show. During the road season Jacobs worked around 30 wild animals in the act.

Ten cage wagons were used to carry the Jacobs act on Ringling in 1939. In addition to the four Hagenbeck cages used in 1938, Ringling cages #69, #80, and #82 were used. In addition, Barnes cages #104, #105, and #106 were also used. The cage wagons were again placed in the back yard. However, it is interesting to note that they were placed in two rows of five each, and were connected with a chute.

A number of problems had plagued Jac-

During the Madison Square Garden date of the Ringling-Barnum show in 1939 this famous photo was taken of Jacobs with one of the largest number of wild animals ever worked in a steel arena.



obs during his two years on the Ringling-Barnum show. He had been unsuccessful in training the black leopards, after countless hours of work, and he had lost a number of animals in Long Island City in the spring of 1939, cutting the size of the act. The advertised number of 50 wild animals had not been achieved. He had been unable to fulfill John North's expectations.

Jacobs was not contracted for the 1940 Ringling-Barnum season. Alfred Court was brought from Europe with a very large group of animals. Court and his trainers presented three different acts at the same time in 1940. Jacobs was crushed by this and felt very badly about it. He later told Gordon Potter his exit from the Ringling show was all because of the black leopards, and he felt defeated.

Alfred Court was indeed a master trainer of wild animals, and one of the acts he brought to the Ringling show in 1940 was a panther act using 13 to 15 animals. The panther act appears to have satisfied John North's desire for a leopard group. The Court wild animal acts went over very big and as early as June 1940 Court was offered a contract for the 1941 season.

Terrell Jacobs went to Sarasota in January of 1940 and picked up 18 lions and tigers and returned to Peru. He owned five of the cats and he leased the rest. He worked the Minneapolis Shrine date in March and then the St. Louis Police Circus. Jacobs did not own any cage wagons at the time and all of the cats were kept in shifting dens.

He went directly from St. Louis to San Francisco, where he was contracted to present a wild animal show for 22 weeks during the second year of the Golden Gate International Exposition. The midway show was called Terrell Jacobs' African Jungle Camp. He worked his large group and a new smaller lion group that was represented by Dolly. The show was given a number of times each day. In a letter written on September 11, 1940, to Dr. William M. Mann, Jacobs said, "Well we have a very nice Jungle show here at the Fair, have 32 lions and tigers and three small elephants and some lead stock that came from the San Francisco zoo for the summer. Mrs. Jacobs is great and we have the twins here with us." The zoo stock was in addition to the animals he brought to the coast in his acts. Photos of the inside of the enclosed area clearly show a number of Corporation cages, and although partially covered by trees and plants the cages appear to be those used on the Hagenbeck-Wallace show in 1938. The three unidentified zoo elephants appeared in the show and gave elephant rides between performances; otherwise there was nothing for the customers to do between shows except look at the zoo animals. By July he had 45 animals, including 10 born at the exposition. The show closed on September 29 and was the fourth highest grossing show on the midway during the season.

At the close of the fair he returned to Peru, where he had purchased a farm at Twin Bridges, a few miles south of the city. In November of 1940 he worked his act us-

ing 24 lions and tigers in the Houston Shrine show. He opened with the Hamid-Morton Circus in Cleveland, Ohio, on December 25 and closed there on January 4, 1941.

Terrell Jacobs had dreamed of owning and operating his own circus for a number of years. He began buying various pieces of circus equipment and storing it at his farm. The first notable wagon he purchased was the Cinderella pony float that had been built for the Barnum & London show. The wagon had been on the Cole show and he purchased it from Zack Terrell.

During the 1930s it became a tradition to hold a single afternoon show on Easter Sunday in the Hagenbeck-Wallace quarters. Terrell Jacobs picked up the tradition with a show on Sunday, April 13, 1941. In this case it was held at his new quarters on the farm he had purchased south of Peru. Appearing in the "rodeo," as it was called, in addition to the Jacobs acts, were the Joe Hodgini family of riders, Mack MacDonald and five elephants from Wallace Bros. Circus, and Happy Kellums, the clown.

Jacobs and MacDonald and the bulls were booked for the Greater Olympia Circus opening April 18 at the Chicago Stadium. The show was produced by the Arthur Wirtz organization, owner of the building. The connection with Arthur Wirtz was a wonderful one for Jacobs that lasted until 1951. In May of 1941 Jacobs took his acts to the Jay Gould Circus. Gould was a combination carnival and circus that traveled on trucks. The wild animals were probably carried in shifting dens on a flat bed truck. While with the show Jacobs purchased from Gould an elephant semi and a four-wheeled rubber-tired cage that had been used to house the Fred Delmar lions.

On June 6 and 7 he played a special engagement with the Ray Rogers' owned Wallace Bros. Circus in Haddonfield, New Jersey. From there he went to Atlantic City for an extended summer run at George Hamid's Million Dollar Pier. In October he played the Hamid-Morton Shrine dates in Philadelphia and Toronto. During the 1941 season he continued to move his cats in shifting dens.

During the winter of 1941 and 1942 he began his circus in earnest. A new cat barn was constructed on his farm to house his animals as well as equipment. He purchased a fine cross cage that had been built for the Gentry Bros. Dog and Pony Show which was rebuilt and was used to carry cockatoos. He bought a 16-foot cage from the Corporation quarters that had been on Sells-Floto. The cage was mounted with rubber-tired wheels and housed leopards.



In 1940 the Capt. Terrell Jacobs African Jungle Camp was featured on the midway of the Golden Gate International Exposition in San Francisco.

He hired his close friend George Graf, a fine Peru circus craftsmen, to supervise the building of two new 20-foot cages for his lions and tigers. Carvings from the skyboards of the "Wrestlers" and "Queen's" cage wagons were used to decorate these wagons. These two cages were built by Bode in 1906 for the Sells-Floto Circus. The two large cages also were placed on rubber-tired wheels.

The season opening rodeo was again held at his quarters on Easter Sunday, April 5, 1942. The show opened with a grand entry with the Jinx Hoagland horses and the Adele Nelson elephants. These acts, as well as the Flying LaFormes and clowns Happy Kellums and Raymond Duke, appeared in the performance. The Circus Model Builders held a national meeting in Peru in connection with the rodeo. Jacobs placed the Gentry cross cage on the sidewalk in front of the Bearss Hotel to honor the model builders who were staying there.

Jacobs again played the Cleveland Grotto date for Orrin Davenport and then moved with the Davenport show to Detroit. While in Detroit he was visited by J.W. "Patty" Conklin, owner of a large railroad carnival in Canada. He signed a contract in Detroit to present a complete circus on the midway of the Conklin shows opening in Hamilton, Ontario, May 5, 1942. Clyde

The first Terrell Jacobs Circus appeared in 1942. The four cages and pony tableau are pictured just prior to being loaded out to join the Conklin carnival in Canada.

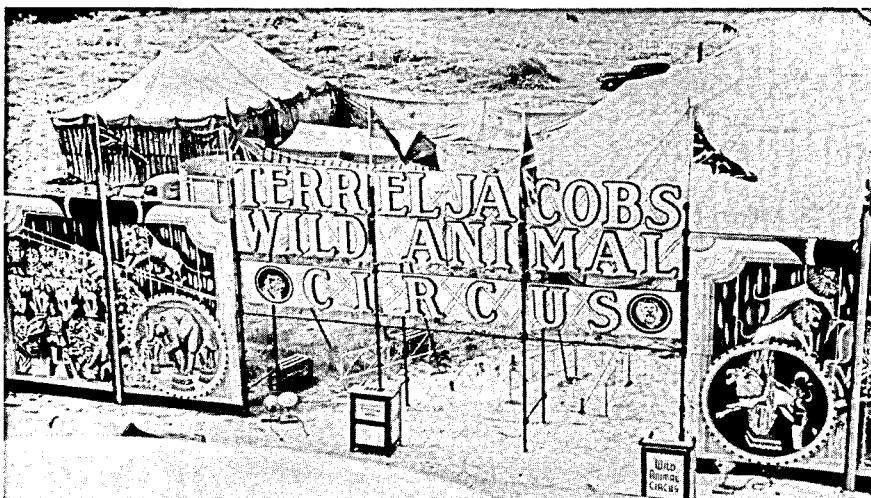
Beatty had been on the Johnny J. Jones Shows carnival during the 1941 season and had attracted good business for that show.

Capt. Jacobs opened his second season at the Greater Olympia Circus for the Wirtz organization in Chicago, then left Chicago on May 9 to join the Conklin carnival. The four cages and the Cinderella float were shipped by rail from Peru directly to Hamilton. The Conklin carnival traveled on 36 cars, using 16 flat cars. Two system flats were added to the train to carry the Jacobs equipment. Conklin had purchased a good deal of equipment from the Tom Mix Circus after it had closed in 1938. The Mix big top with three middles was used for the Terrell Jacobs Wild Animal circus on the midway in 1942. The front third of the tent was used for the menagerie. A very attractive front was built by Conklin that folded out of two standard carnie wagons. There was a bally platform in front of the center entrance.

The performance presented on the Conklin shows was as follows: Freddie the horse-back-riding lion presented by Dolly Jacobs; clown number by Coriell Brothers; juggling by Mme. Teena; spanish web; Dolly Jacobs riding "Blue Boy" in a menage number; Coriell Family acrobats; clowns again; three elephants presented by Bill Woodcock; Vern Coriell head slide, and Terrell Jacobs with lions and tigers.

The three elephants were Modoc, Empress and Judy. They had come to the Cole show in 1937 as babies. In 1938 they were on the Cole second unit, Robbins Bros. In 1939 they were sold by creditors of the Cole show to Bud Anderson and remained on his circus through the 1941 season. Due to war conditions the Anderson show did not tour in 1942. It is not known if Jacobs leased or bought the three bulls in 1942.





but they were owned by him in 1943. These were well known as the Dolly Jacobs group for many years. There were also three camels, two llamas, a deer and an emu in the menagerie.

The Conklin show played Guelph, Ontario, home of Walter W. Tyson, then CHS president, May 18 to 23. During the Guelph stand Terrell Jacobs was made the first honorary member of the Circus Historical Society. One lion died during the week. The show was well received in Guelph as no circuses had been in Canada since 1939. Additional equipment was added in June with a new corral for the camels and starback reserves on each side and more blues on the end. This added about 300 more seats for the Western Canadian fairs. During the summer Jacobs purchased a water wagon from a city along the route. The wagon was quickly repainted and lettered Terrell Jacobs Wild Animal Circus.

The Canadian National Exposition was not held in Toronto in 1942 due to the war although the Conklin carnival played a date in that city the first week in September. On Labor Day in Toronto the Terrell Jacobs Wild Animal Circus did 11 shows. The Conklin season closed on October 3 in Leamington, Ontario, and the Jacobs equipment was shipped back to Peru, Indiana, on systems flats.

On November 11, 1942, Jacobs and his animals played the Great American Circus in the Wabash, Indiana, High School gymnasium. While taking the elephants from

The big top and front used by Jacobs on the Conklin shows in 1942 was typical of the layouts he used on other carnivals in later years.

then crashed through a drug store and tore up the soda fountain and headed for the outskirts of town. She then lumbered across the gently rolling greens of the Wabash Country Club and on through the sycamores along the banks of the Wabash River. The elephant hunt hit newspapers across the United States, with the wire services giving it full coverage. Early on November 15 near Huntington Modoc left the thicket and walked a final mile to a country road and laid down in the middle of it. Indiana state police placed red warning lanterns around her. She bolted again and went a short distance and laid down again, where she was approached with several dozen loaves of bread. She made short work of the bread but still refused to move. Modoc was finally captured by Jacobs, Harry Haag and Raymond Duke, safe but 800 pounds lighter. Actually Judy was taken to the scene and trumpeted to the hiding Modoc, who answered and came to investigate. She entwined her trunk to Judy's tail and walked to the waiting elephant semi-trailer. Modoc had been in and



the truck to the building a barking dog caused Modoc, Empress and Judy to bolt. Empress and Judy were captured a few blocks from the school but Modoc lumbered through backyards and disappeared into the basement garage of a home, where she tore out a furnace and water pipes before leaving. The 4-year-old elephant

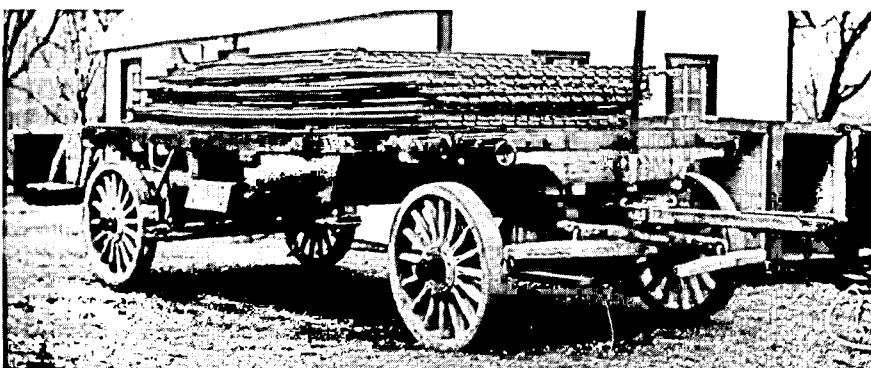
In the spring of 1943 Jacobs purchased a baggage wagon from the Peru quarters that had been used on the Sells-Floto Circus in 1932 to carry Goliath, the giant sea elephant. He stripped it down to carry the steel arena. Howard Tibbals collection.

Early in 1943 Jacobs appeared with the Gilbert Bros. Circus. He was featured in this Gilbert billboard.

out of the cold river, making at least five crossings, and Jacobs was concerned that she may have caught pneumonia, but this was not the case. After a few days, although nervous and weary, she was eating normally and showed no signs of ill health.

With the wandering elephant back home, Jacobs turned his attention to settling for the damage caused by the animal. The most serious injury was a fractured vertebra in the back of one man who got in her way.

In the spring of 1943 the Terrell Jacobs act played the greater Olympia Circus dates for Arthur Wirtz in Chicago and Detroit. The newspaper ads for the Olympia show featured "Modoc, the famous runaway elephant." Following the Detroit date Jacobs moved all of his equipment by rail to Clifton, New Jersey, for the opening of the new Gilbert Bros. truck circus. He acquired the large elephant Japinal that had been originally on the Barnum & Bailey show, and later was owned by William P. Hall, Honest Bill Newton and the WPA Circus. Tom Gorman had then owned the elephant before selling it to the World of



Mirth carnival. Jacobs bought the bull from the carnival. Jap, as she was called, joined Modoc, Empress and Judy on the Gilbert show. Jap was very difficult to handle and did not get along well with the other three.

Jacobs had a large number of animals on the Gilbert show including four elephants, two camels, two llamas, one gnu, one white deer, four monkeys, two kangaroos, two horses, three mules, two ponies, two goats, three great dane dogs, twenty-three lions and one cub, five tigers, and four leopards including two cubs. He had five cage wagons including one from the World of Mirth and the Gentry cross cage. He also was using Ringling-Barnum baggage wagon #154 that had been used by that show to carry Goliath, the giant sea elephant, in 1929. The wagon was built by Bill Yeske and originally looked somewhat like a jack wagon with a house at the front. The box-like house contained the canvas tank used to show the sea lion, as well as an electric generator and pump used to get the water in and out of the tank. The wagon was sent with Goliath from Ringling to the Sells-Floto Circus for the 1932 season. That is how the Ringling-Barnum wagon got to Peru. Jacobs acquired it from the Peru quarters and removed the house from the front, making it a plain flat bed, but later added four-foot-high sides. The Ringling baggage wagon was used to carry the Jacobs steel arena and the cat act props. A



On June 30, 1943, Jacobs moved to the World of Mirth carnival. This front was used on the carnival midway.

semi-trailer carried the elephants overland and the rest of the wagons were moved overland on short jumps, but had to go by rail on longer moves. The writer visited the Gilbert show in Elizabeth, New Jersey, and photographed the capture of a lion that had escaped from its cage.

Moving the Jacobs equipment was a problem and the show was not doing any business so it closed in Hartford, Connecticut, on June 26. Jacobs joined the World of Mirth carnival in Clifton, on June 30. He thus opened with two different shows in the same city the same season. The layout on the World of Mirth was similar to that on the Conklin shows the prior year. A front for the Jacobs show was much like that on Conklin but was not nearly as attrac-

trative. The show was sidewalled sometimes but was usually given in a big top that had been used on the Lewis Bros. Circus. The carnival was hit by a miniature tornado on September 16 in Lewiston, Maine. The Lewiston newspaper reported that the World of Mirth Shows had suffered damage estimated at \$25,000. Seven shows were leveled by the twister, with the Terrell Jacobs circus suffering heavily. The big top was ripped to shreds and came down over the cages, the elephants and lead stock. The cage containing Queenie and her cub was overturned; the cub was thrown from the cage but escaped injury. The four elephants remained tied to their stakes during the whole ordeal.

While the carnival was in New England Jacobs acquired another cross cage that had been used on the L.W. Hoffman circus many years before. This little cage was never used on the road. He finished the season with the carnival and returned to Peru.

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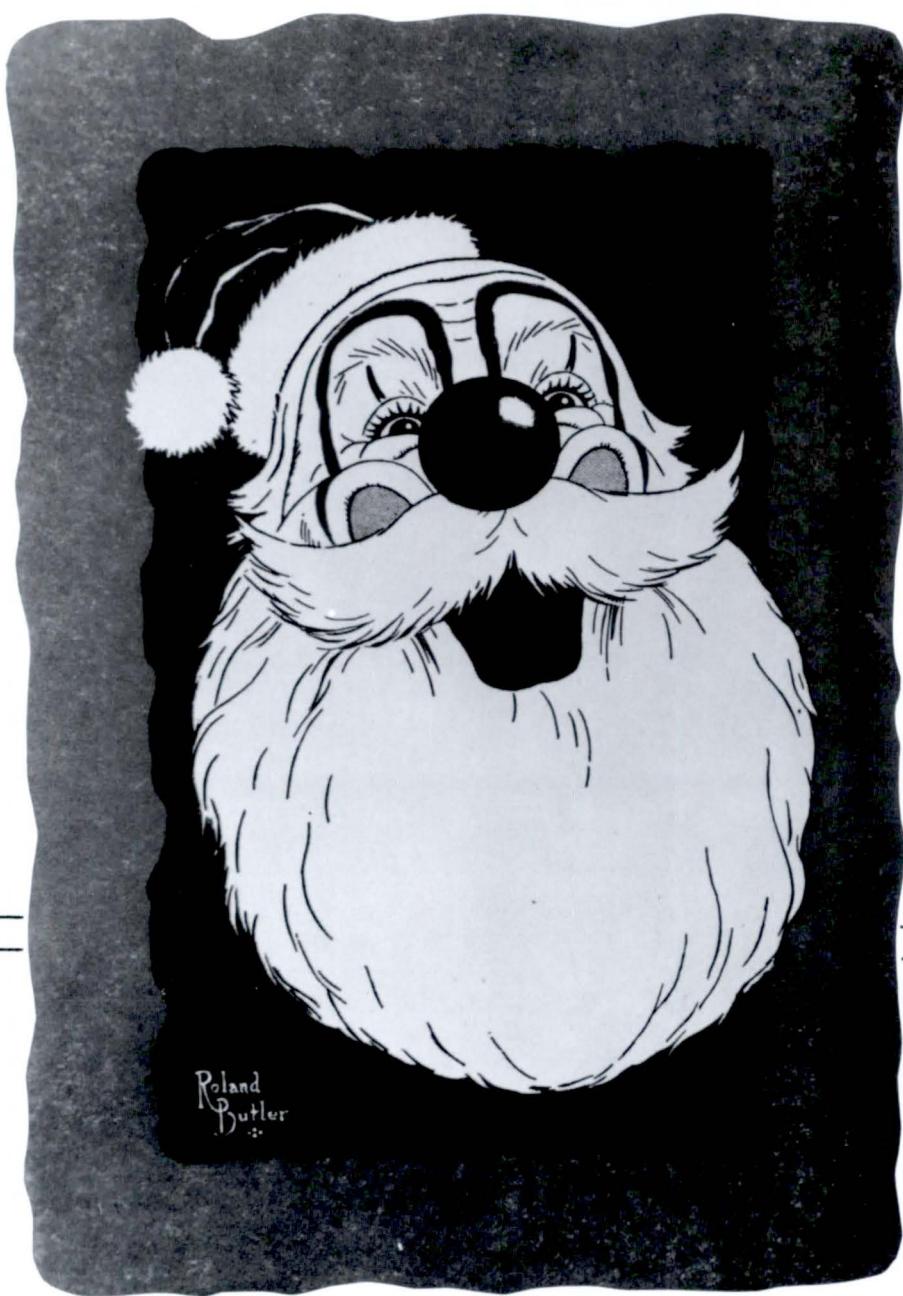
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JOHN ROBINSON CIRCUS

Season of 1926

by Joseph T. Bradbury

New Year's Day 1926 was celebrated by the American Circus Corporation shows in their Indiana winterquarters. Sells-Floto and Hagenbeck-Wallace were in Peru and John Robinson in West Baden. The coming season would see a number of changes in the three units. Some would be of major consequence, such as a reduction in the number of railroad cars used, while others would involve nothing more than a different paint scheme. There would be no change in the respective shows' road managers. Zack Terrell would head Sells-Floto, C. Dan Odom Hagenbeck-Wallace and also be in charge of the Peru quarters, while Sam B. Dill would be in charge of John Robinson and the West Baden quarters.

Although not officially announced until just prior to the beginning of the season, it is believed the decision was made much earlier that no regularly scheduled street parades would be given in 1926 by any of the three circuses. This no-parade policy would then last as long as the American Circus Corporation was in existence. However, there is evidence that at times makeshift parades were staged but these were rare and for special occasions such as in conjunction with week-long fair dates, which the shows often played in the late 1920's. But for all intents and purposes, Sells-Floto, Hagenbeck-Wallace, and John Robinson joined the list of other nonparading railroad shows, Ringling-Barnum and Al G. Barnes.

The decision not to parade was no doubt one of the key factors for reducing both Sells-Floto and Hagenbeck-Wallace from 30 cars in 1925 to 25 in 1926. John Robinson, which already travelled on 25 cars, would continue to do so. First, let it be said that some lists, including the trade publications, continued to have Sells-Floto and Hagenbeck-Wallace using 30, but other observers have noted both were cut to 25. The best evidence that this was indeed the case is official C&NW Railroad train movement orders in the late Sverre O. Brathen collection. A 1925 movement order for Sells-Floto lists the car consist as 1 advance, 8 coaches, 7 stocks, and 14 flats. A 1926 movement order for Sells-Floto shows the train having 1 advance, 6 coaches, 6 stocks, and 12 flats. Thus a reduction of 5 cars had been made, with 2 coaches, 1 stock, and 2 flats being left in quarters. Unfortunately we have located no official train movement in 1926 for Hagenbeck-Wallace but in all probability the same number and type of cars were eliminated.

No positive reason, such as a direct quotation from Mugivan, has come forth for the reduction in size of the trains. Hagenbeck-Wallace dropped the folding-seat wagons in 1926 and returned to the more conventional method of seating. This saved wagon space on the flats. Possibly the canvas spool wagons also were dropped that



Cages loaded on John Robinson flat cars about 1926. These were the flat cars the show used in the mid 1920s prior to receiving new Mt. Vernon built flats for the 1928 season. Circus World Museum Photo.

season, saving more space. Both shows did do away with the spool wagons in the late '20s; however, the George Barlow collection of 1927 Sells-Floto photos shows the spools still there that season.

Elimination of the parade saved some flat car space as all units left their steam and air calliope in quarters as well as some tableau wagons; however, some parade type vehicles continued to be carried for baggage purposes on through 1929, the final year of ACC operation.

It could be that the main reason for the

Victor, huge male hippo on the John Robinson lot about 1926. Lady rider is Karoline Eddy. Joe Bradbury Collection.



train cut was one of economics alone, with management wanting to reduce the heavy expense of rail movement. Possibly they felt the same quality show could still be presented using a train with fewer cars, but regardless of any and all possible reasons, the three ACC circuses all moved on 25 cars in 1926. John Robinson's train consist had 1 advance, 6 coaches, 6 stocks, and 12 flats, the same as the previous season. However, the Robinson train still had less flat car space, as some of the flats were of the 60-foot wooden (or semi-steel) variety, while others were said to have been steel cars, but probably were of the same length. Sells-Floto had 70-foot steel Keith-built flat cars and Hagenbeck-Wallace 72-foot all-steel Mt. Vernons.

Another change for all three units in 1926 was a standardization of color scheme for the baggage wagons. Gone was the familiar Sells-Floto white with red lettering and John Robinson's yellow (cream) with red. All three shows' wagons were now painted red with white lettering. Likewise, Sells-Floto's flats and stocks, which traditionally had been white with red lettering, now joined Hagenbeck-Wallace in having those cars painted orange with white lettering. Photos indicate John Robinson's stocks and flats also were orange (or dark yellow), but the lettering was still red.

Again, we don't know the reason for the change in color schemes. Possibly so far as the two Peru-based shows it was easier in both the rail and wagon paint shops to paint all cars or vehicles the same color then turn them over to those doing the lettering to put on the respective titles.

First mention of the show in the trade publications after the first of the year came in the form of a two-column advertisement in the January 9, 1926, *Billboard*. It read, "Billposters and Billers, 24-Hour Agents wanted for John Robinson's Circus. Address Arthur Hopper, Agent, 703 Crilly Bldg., 35 So. Dearborn St., Chicago". On

the same page was a similar ad wanting the same type people for Hagenbeck-Wallace. It was customary for each Corporation show to secure its own personnel and performers but, naturally, overseeing the entire operation and giving guidance when needed was the top man, Jerry Mugivan.

There are several interesting letters from Sam B. Dill to Mugivan during the early months of 1926. One letter, dated January 25, contains this unexplained sentence, "This will also remind you of the hippo den in Peru." The meaning of this is not known to the author. Possibly, there had been some discussion on getting another den for Victor, the male hippo, who was getting bigger all the time. The animal had first come to Mugivan and Bower's units as a youngster in 1921 to go with Howes Great London and Van Amburgh's 25-car show. Since then Victor had occupied at least two separate cages. In any event for the 1929 season a new cage was built for Big Victor by Bill Curtis at the Peru quarters.

Another letter from Dill to Mugivan was dated February 27 and dealt mainly with the situation of the Indiana farm where the John Robinson baggage stock were quartered during the winter. The farm was obviously near West Baden. Several cows which were on the farm had recently been sold and Dill listed them and the price received. Dill also said they were out of hay at the farm but had a lot of corn. He requested permission to sell some of the corn to a Mr. McCart, who would pay market price for it. The horses were to be taken to quarters on March 7. There would be no need to buy any oats since the stock could eat corn until the show went on the road. An interesting paragraph in the letter mentioned the disposition of 27 ponies the show had. Some 18 were sold, 5 brought back to quarters, 1 was sold to Heritage Bros. Circus, 1 used to replace the Clark pony, 1 was put into the John Robinson pony act, and 1 had been knocked down by the hippo and had to be destroyed.

One puzzling short sentence read as follows, "The steel cars left for Bloomington [obviously Monon RR shops] today to have the skirt cut off."

CHS Fred Dahlinger Jr., who has done considerable research and writing on circus railway equipment, was asked to comment on Dill's letter about sending John Robin-

son steel cars to have the skirt removed. He advises that Dill's use of the term "skirt" is not known to him but he doesn't think he was talking about modifying the gunnels of a flat car. He cites the possibility the reference was made to the coaches and it was a matter of complying with some new railroad regulation.

Commenting on the John Robinson flat cars pictured here, Dahlinger points out they are one of those breeds about which nothing is known for certain and speculates possibly they were converted cars, using the underframe of old passenger cars.

In 1925 according to another letter from Dill to Mugivan, John Robinson would use 1 steel and 11 wooden flat cars. Possibly the same 12 were used in 1926, but should it be found the term "skirt" did indeed refer to some modification to be made to the flat cars then it must be reasoned that the show had acquired flats from some unknown source, from the pool of surplus cars at Peru or from some railroad. In any event the flats were still 60 feet long and had the general appearance of wooden or semi-steel cars. Often manufacturers advertised so-called "semi-steel" cars as "steel" but these are not to be confused with the longer all-steel flats that were built by Mt. Vernon, Keith, and Warren.

More research is needed before we'll have the complete story of the John Robinson flats that were used during the several years prior to acquisition of the new Mt. Vernon-built cars in 1928. Should additional information come from *Bandwagon* readers or other sources it will be published as a supplement.

In the January 16, 1926, issue this ad appeared in the *Billboard*. "Wanted Season 1926. For John Robinson's Circus Side Show. Novelty Acts and Attractions of Merit. Freaks of all kinds. Midgets, Bag Punchers, Lady Sword Walker, Hawaiian Dancers, Mechanical Man, Scotch Bagpipers, useful Side Show People. Send photos first letter. Address Duke Mills, Manager Side Show, John Robinson's Circus, West Baden, Indiana." Again on the same page was a similar ad by Hagenbeck-Wallace wanting sideshow people.

Wade Zumwalt's big show concert band on the John Robinson lot, season of 1926. Frank J. Pouska Collection.



John Robinson general admission ticket wagon on the lot about 1926. Man inside is probably Robert Brown, show's secretary. Circus World Museum Photo.

Several very quiet weeks passed and it wasn't until the February 20, 1926, *Billboard* that further Robinson information was printed. This time it was just a short notice that "Eddie Dowling, who has been with Hagenbeck-Wallace as inside ticket superintendent, has been engaged by Sam B. Dill to take charge of the advertising banners and also be superintendent of reserved seats." A good hustling banner-man was vital to the show now, especially since there would no longer be any elephants in the street parade to carry the signs. He would have to double his efforts to get a goodly number of advertising banners to hang in the big top so that this source of revenue would not be lessened.

A short article in the March 6, 1926, *Billboard* said that after an absence of two seasons from the white tops Tetu Robinson, well known wire artiste, would return to her first love—the John Robinson Circus. She had spent most of her life with that show. Tetu left the circus field at the end of the 1923 season to accept an engagement at the Luna Park Circus, Coney Island, N.Y. Her decision to return to the Robinson show necessitated her cancelling a number of fair dates. In private life she was the wife of Jerome T. Harriman, general agent of the Downie Bros. Circus.

Tetu Robinson, a petite Japanese woman, was always a great favorite of Mrs. Jerry Mugivan, so tradition has it, and also one of the most popular performers on the show.

Also in the same *Billboard* there was a note that W.E. Baney, who had the sleeping and dining cars with the Lee Bros. Circus the previous season, would be in charge of the cars on John Robinson in 1926.

First indication publicly that street parades would be out came in mid-March, when the *Billboard* published a report out of Hot Springs, Arkansas, which said that it was rumored that it had been decided by the American Circus Corporation to dispense with the street parades that season on the Sells-Floto, Hagenbeck-Wallace, and John Robinson shows.

A good solid article finally appeared in the March 20, 1926, *Billboard*, which was headed, "JOHN ROBINSON QUAR-



TERS SCENE OF MUCH ACTIVITY. Work Under Direction of Sam B. Dill and W.M. Thompson—New Paraphernalia Built." The piece went on to say that,

With more than 80 persons on the job in the various shops and training barns of the John Robinson Circus winter home in West Baden, the work of preparing the show for its annual tour is well in hand.

Under the personal direction of Manager Sam B. Dill, aided by W.M. "Egypt" Thompson, work has been progressing steadily ever since the close of the 1925 season. Much new paraphernalia has been built and purchased, only the best of the old property being retained. The wild animal acts have been kept in trim by daily workouts.

The general blacksmithing, woodworking and wagon shops are under the direction of Eddie Treichel. His chief assistants are George Huber and Charles Huber, blacksmiths, and J. Hobbs, boss carpenter. Jim Babcock is in charge of the paint shop and among the assisting brush artists are Fred Gay, H. Lano, W.B. Moore, Jack Harris, and G. Simmons.

Trainmaster Ben Sturgess and Andrew Haley, with several men, are doing the necessary work on the few wooden cars in the show train, the steel equipment having been sent to near-by railroad shops for complete overhauling. Several new features, the ideas of Mr. Thompson, will be embodied in the stock and flat cars when completed, not the least attractive of which are new demountable name panels for all cars.

Ione Carl in steel arena with her trained lion act on the John Robinson Circus lot, Oswego, New York, June 17, 1926. Pfenning Archives.

The wardrobe room, equipped with electric watches and ample cutting table, has been in operation since February 1. Work is in charge of Mrs. Grace Orr. Few spangles will be on the spectacle wardrobe this season, having been almost entirely replaced by rhinestones and gold and silver beads.

Chief Electrician R.H. King has completely overhauled both of the big light plants and is at present working with his men on the third and last of the tractors. [Author's note. At least one or more of these was manufactured by Republic.] Al D. Curtis, steward, is in charge of the cookhouse at the quarters. Between meals he is giving the road equipment of his department a thorough overhauling.

At the animal barn Bert Noyles has the two big elephant acts working to perfection. He is also in general charge of all animals. Capt. Theo Schroeder has a wonderful act in his group of eight Polar bears and is also putting the big male lion act thru its daily practice. Nellie Roth has the big tiger act all set to go and the same is true of Ione Carl with the wrestling tiger. Margaret Thompson has two former kings of the jungle practicing equestrianism,

John Robinson menage riders on the lot about 1926. Rudy Rudynoff in center is flanked by the ladies. Joe Bradbury Collection.

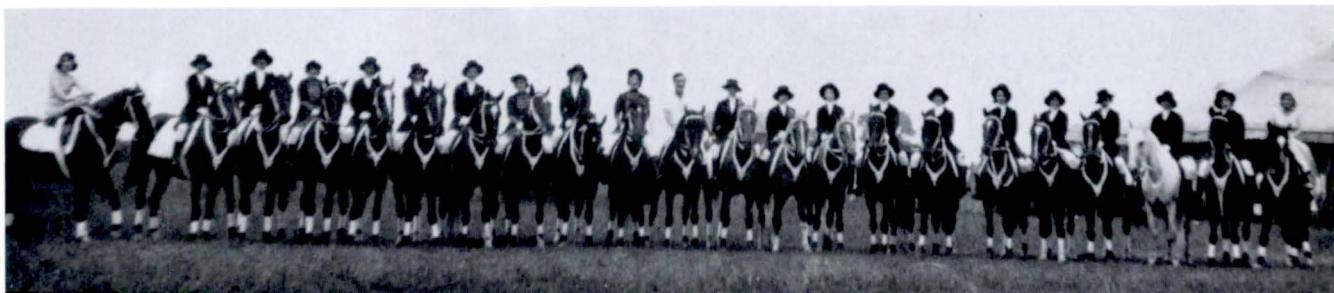
the lion on a horse and a tiger on an elephant.

Both Robert Thornton and Carlos Carreon of the ring barn, likewise Mrs. Thornton and Mrs. Carreon and Jim Scanlon, in charge of the ringstock, spent several weeks at different indoor circuses with the menage, high-school and high-jumping horses, the ponies and the dogs, but are hard at work putting the finishing touches on the various equine and domestic animal acts, including two 12 horse liberty acts. Hippodrome races will be brought back as a closing feature of the program this season. While away Carlos Carreon purchased a wonderful liberty high-jumping pony, also added several wild west horses to his string.

Quite a few of the performers and other employees are already at West Baden. Among those now here, in addition to ones previously mentioned, are the Rudynoffs, Wade Zumwalt, musical director, who is working on an all new score for the spec; his brother, Ross, Haven and Babe Feaster, Mr. and Mrs. Dewey Butler, Peggy King, Mrs. Theo Schroder, Theresa Barron and niece.

Other miscellaneous bits of news coming in the same *Billboard* said that "Theo Forstall, who had been with the Gentry-Patterson Circus in 1925, has been at the John Robinson quarters since the first of February serving as treasurer." Another note said that "radio has helped pass many a winter evening at the West Baden quarters. Manager Dill and Egypt Thompson both have very fine long-range receiving sets and the boys in the bull barn have two of their own." Finally, it was mentioned that "Earl Bapty, supt. of props and his bride, the former Piedad Morales, are presently honeymooning in Old Mexico."

Big news of late in the circus world was that Arthur (Hoffman) Heritage and his partners had purchased equipment of what had been Chester Monahan's 10-car, flatcar type, circus, which had toured in the fall of 1925 before going broke and being repossessed and sent to the Peru quarters for storage by Jerry Mugivan. Monahan had used the title of Gollmar Bros. but Heritage planned to use his own moniker, Heritage Bros., on the show. Additional equipment to enlarge the show to 15 cars was purchased from the ACC surplus in Peru and was sent to Burlington, North Carolina, where Heritage Bros. was being framed. Before the season would be fin-



ished, Mugivan would take back all of the show's equipment and return it to Peru, from whence it came.

In those days it was customary for the *Billboard*'s special spring issue to carry a section of various circus' rosters of personnel who would be with them for the coming season. The John Robinson roster of staff and department heads was as follows.

Sam B. Dill, manager; Theo Forstall, treasurer; Robert Brown, secretary; H.W. Fisher and A.R. Hooper, auditors; Arthur R. Hooper, general agent; W.J. Lester, local contractor; Duke Mills, manager sideshow; Wade Zumwalt, musical director; Ed Dowling, superintendent reserve seats; Calvin Spikes, superintendent canvas; Ben Sturgess, trainmaster; George Law, boss hostler; A.D. Curtis, superintendent commissary department; R.H. King, superintendent lights; Earl Bapty, superintendent props; James Scanlon, superintendent ring stock; Adolph Trieschel, superintendent working crew; Bert Noyes, superintendent elephants; Andrew Haley, boss carpenter; Theo Schroeder, superintendent animals; George Huber, blacksmith. Opening day was set for West Baden, Indiana, April 24.

The April 3, 1926, *Billboard* gave the official word concerning the ACC units' parades in an article headlined "New Signals Main Reason for Eliminating Parades. Modern Traffic System Means It Takes a Circus Twice as Long to Make Old Time Display." The piece said that,

Old customs yield to modern progress. One reason that the Sells-Floto, Hagenbeck-Wallace, and John Robinson circuses will give absolutely no parades this year is on account of the new traffic rules that speed up the auto traffic but raise Cain with a circus parade. Last season the American Circus Corporation tried it out both ways and decided in favor of no parades at all this year. There are also other reasons. Performers of importance protest against getting out in the parade for two hours, where it once took an hour or less. They say it interferes with their work in the performance.

Street-crossing signals today cut a circus parade up into segments and slow the big, spectacular mass of wagons, horses, elephants and people up until it takes on a average twice as long to give the parade as it did in the old days when the circus didn't know a street crossing when it saw one. Again, cities are growing and the "lot" creeps farther and farther into the suburbs from the old location known to every general agent in America. The agent takes a taxi to the edge of the cornfields to look at the lot nowadays. Much more than an hour is required for the parade to even get downtown and return to the lot, let alone make the parade proper in this day and age. This will be the first season that the American Circus Corporation



Manager Sam B. Dill and George Davidson, a Republic Truck distributor, flank an elephant with banner advertising Republic Trucks inside the corralled John Robin-

son on menagerie, Morgantown, West Virginia, May 6, 1926. Note small octagon shaped monkey cage at left. Pfening Archives.

has definitely eliminated the parades from all of its shows.

Physically, the John Robinson Circus was virtually the same in 1926 as it was the year before, even though visually it could be seen there had been a change of color scheme in the baggage wagons, as mentioned earlier. Again, the menagerie had about 13 cages, the majority of which housed animals that worked in the steel arena, lions, polar bears, and tigers. Big Victor, the huge male hippo, was the principal attraction among the caged animals.

Chang Reynolds advises the show had the same 10 elephants in the 1926 herd as carried the previous season. These were Jughead Nellie, Pinto, Floto Jennie (One-eyed Jennie), Josky, Wallace Trilby, Wallace Eva, Cross Country Babe, Rose, Mabel, and Queen. Several camels, zebras, etc. were also among the show's lead stock. Ring stock, horses, ponies, and wild west equines were in comparable numbers as the previous year, as were the baggage stock.

No detailed list of the 1926 canvas spread has been located but in all probability it was the same as that for 1927: big top, 150 with three 50's; menagerie, 80 with five 40's; sideshow, 60 with two 40's; cookhouse, 45 x 120; two stables, 35 x 105 each; and padroom, 60 with three 30's.

There is a severe shortage of 1926 photos, making it difficult to give much positive information about the show's baggage wagons, cages, and other vehicles. The trend for baggage wagons was for them to be rather short, stockily built, and heavily loaded, with poles, planks, and other items of equipment held on the wagon sides by huge iron brackets placed for that purpose. All of the ACC units wagons in the mid and late '20s were on this order, built and loaded heavier than those on Ringling-Barnum.

Of the parade-type wagons carried by John Robinson in 1925, it is known the steam and air calliope wagons were left in winterquarters, although an air calliope in-

strument was carried and played in Wade Zumwalt's band as per the photo printed here. It is certain the huge former No. 1 bandwagon was now stored at the West Baden quarters. It had originated on Norris & Rowe and, after several transfers, got into Mugivan and Bowers' hands and was used in 1921 on Howes Great London, on Gollmar Bros. in 1922, then went to John Robinson for 1923 and subsequent seasons. Likewise, a former Forepaugh-Sells tab-den which Robinson had paraded in 1924 was in storage. Both of these spent their final days in West Baden. However, the old Dode Fisk tableau, which had served as the John Robinson No. 2 bandwagon, remained on the show as a baggage wagon and was present through the final, 1930 season. The several tableau wagons which had paintings on the sides were well constructed for baggage and/or ticket wagon use and for certain at least one stayed on as a ticket wagon for several years, although the original paintings were gone. The scarcity of photos taken on John Robinson in the mid and late '20s as compared to those available on the other ACC units for these same years makes it extremely difficult to give much positive information on the Robinson vehicles.

As the new circus season neared, the *Billboard* noted, there would be four big shows scheduled to play its home city of Cincinnati, Ohio, within a month's time. The article said that Cincinnati would have

its share of white-top aggregations this spring. Hagenbeck-Wallace is booked to show on the old hospital grounds site April 28 and 29; John Robinson at Covington, Ky. April 29 and Norwood, April 30; the Miller Bros. 101 Ranch Wild West Show on the Cummingsville lot, May 17-18, and Ringling-Barnum on the same lot May 29.

John Robinson's official "Call" advertisement appeared in the April 17, 1926, issue. It read as follows:

Call, Call, Call, John Robinson's Circus The Pioneer Circus of the World. Season opens, Saturday, April 24, at West Baden, Ind. All people engaged report for rehearsals April 20. Kindly acknowledge call by letter or wire, to John Robinson's Circus, West Baden, Indiana.

Although not mentioned in the *Billboard*, on April 24 Joe Bradbury would be celebrating his fifth birthday in his then-hometown of Ennis, Texas, and thus be unable to attend the John Robinson opening in West Baden on that date.

The *Billboard* did mention that the lithographers of the Walter L. Main and John Robinson circuses clashed at Hamilton, Ohio. The Main boys were hanging lithos for Hamilton, April 30, and the Robinson crew was billing for Middletown, May 1. So extensive was circus business in those days some shows got into advertising wars even before the season began, and many of them would be fighting each other all season long.

Spring 1926 had now arrived and it was time for the circus season to begin. Most shows were expecting another big year provided the weather behaved itself and did not cause so much grief as it did the year before. The nation's economy was healthy for most citizens. Calvin Coolidge ran things in Washington, D.C., and Al Capone was the king in Chicago. Prohibition, the great experiment, had already been deemed a failure, but it would be another seven years before the citizens would vote it out. In Europe night life in Berlin and Paris was wild, and 1926 was the year of the general strike in Great Britain. Actually things were pretty wild here in the U.S. The jazz age was at its height; it was the day of flaming youth and the flapper, and the country would not sober up until Black Friday in October, 1929.

Railroad circuses, flat-car type, going out in 1926 included Ringling-Barnum, 100 cars; Al G. Barnes, 30 cars; Sells-Floto, 25

Clown Abe Goldstein and his dog on the John Robinson lot, season of 1926.
Pfening Archives.



cars; Hagenbeck-Wallace, 25 cars; John Robinson, 25 cars; Sparks, 20 cars; Robbins Bros., 20 cars; Christy Bros., 20 cars; Lee Bros., 15 cars; Heritage Bros., 15 cars; Walter L. Main, 15 cars; Gentry Bros., 10 cars; and Miller Bros. 101 Ranch Wild West, 30 cars. All of the above shows paraded, with exception of the first five on the list.

Gilly or tunnel-car railroad shows included Christ and Howe, 3 cars, and Cooper Bros. 2 cars.

Overland shows included Downie Bros., Mighty Haag, Orange Bros.-Moon Bros., Seils-Sterling, Atterbury Bros., Barton Bros., Ketrow Bros., Knight Bros., Bonhomme Bros., O'Neil Bros., Lamont Bros., Great Keystone, Walker Bros., Hoogolands, and Tom Atkinson. Downie Bros. was a fairly large, completely motorized show but the others of comparable size travelled using a combination of equine-drawn vehicles and motor trucks. Several of the bigger outfits presented a daily street parade.

An interesting fact about the flat-car-type railers is that the American Circus Corporation was not the only owner with multiple units. George W. Christy had two circuses, Christy Bros. and Lee Bros.; and the King brothers, Floyd and Howard, had two, Walter L. Main and Gentry Bros.

John Robinson opened as scheduled in West Baden, Indiana, April 24. The May 1, 1926, *Billboard* covered the initial stand as follows. "ROBINSON SHOW OPENS ITS 103D SEASON AT WEST BADEN, IND. WITH FINE PROGRAM."

West Baden, Ind.—April 24—Off to a good start the John Robinson Circus opened its 103d season here today to two splendid audiences, the matinee being almost capacity. A rain late in the afternoon, continuing most of the evening, cut down on the night crowds.

The show is a corker, with brilliant and glittering bright, new dressing, which in its colorful array left its impressions. The first performances were devoid of accidents, hitches and free of delays. Each number showed much rehearsal so perfect were they. This was especially true of the big horse and wild animal numbers. These two features are in themselves outstanding, with the equines and jungle beasts being in wonder trim and trained to perfection. Manager Sam B. Dill and his able assistants demonstrated that the long winter months at winter-quarters were not in vain. All the paraphernalia, trappings, wagons, equipment, tops and railroad cars were to all appearances brand new and all sparkled in their gaudy colors. The show trains were loaded and got away from West Baden shortly after midnight headed for Lexington, Ky., the show's first road stand Monday.

Charles B. Dillingham, the well-known theatrical producer, attended the matinee, and assuming Robert

Thorton's position, that of equestrian director, he blew the first whistle which sent the gorgeous entry into the big top, where little Theresa Baron, asleep in the steel arena, dreamt of the jungle beasts. The spec was centered around this number with many performers mounted and on foot enacting Never Land. Ione Carl, Florida Bruce, C. B. DeMont, Nell Roth, Erna Rudynoff and Margaret Thompson carried the principal roles of the Royal Court, while ballet dancers, singers, etc., filled the rings and the hippodrome track. All the elephants, camels and horses, as well as humans, were richly attired, and the scene with special lighting effects was picturesque to the limit.

The program proper opened with interesting aerial numbers by the Kelleys on double trapeze and Celia Fortuna on a single over ring two. Victor, the trained hippo, fairly ran around the track while George Harmon and his midget pony in the wake of Victor caught the eyes of all.

Liberty ponies, a group in ring one with Robert Thornton in charge and Ova Thornton with a like group in ring two, gave well executed maneuvers. On their heels came "Babe Ruth" and "Ty Cobb", the football horses, followed by bucking mules, which brought the first big laugh of the show.

In the steel arena Theodore Schroeder brought forth the fastest moving polar bear act that this writer has ever seen. The bears never missed a cue. The wrestling bear was immense. The animals seemed to enjoy their work.

In the steel arena Margaret

Emmet Kelly and his wife, Eva, did an aerial act in the 1926 John Robinson performance. Kelly later became a world famous clown. This photo was taken about 1926.
Pfening Archives.



Thompson worked "Prince," the big riding Bengal tiger atop one of the largest elephants. On either side Mr. Butler and Jewell Jackson worked dogs and monkeys.

The next number was beautiful indeed with 25 girls distributed in as many intervals over the track on swinging trapeze, each in varied attire.

Two wire numbers next evoked much applause, Miss Tetu in ring two and Piedad Morales in one, the little Jap, and little Mexican working without any balancing apparatus of any kind, and their feats were difficult to the limit.

Horse Trainers Rudynoff and Thornton next brought forth the two groups of liberty horses, 12 in each ring, one set of sorrels, the other spots. They were a treat, so perfect was their work. As programmed, this number will be worked by Indian chiefs, once the show gets under way.

The next number found a great wild animal number with Nell Roth working 10 big Royal Bengal tigers in the steel cage and it was a thriller that held the attention of everyone. In each ring Messers Butler and Baron each worked an odd combination of two camels and spotted horses which was novelty indeed.

The cowboys and cowgirls, led by Carlos Carreon, were introduced at this stage of the performance. The next time they came forth Announcer Bob Sperry had the dozen Sioux Indians, male and female, with them. In their part of the after-show they gave a rattling good bang-up Wild West review, with Reece, the strong man, adding his might by having an auto ride over his form.

Following the above first announcement Ione Carl brought out an immense tiger and her wrestling bout with this striped beauty held everyone. As this was staged in the steel arena (center) the Four Hassans and the Mohamids, comedy acrobats, worked in the rings.

Liberty ponies next occupied the two rings with Chief Bear and Chief Rolling Stone guiding them.

Miss Thompson presents a lion riding a horse in the barred stage while collie dogs in bridge riding occupied each ring under the Thorntons direction.

Ione Carl capped the climax for daring when she brought eight of the finest specimens of lions ever assembled in a like act and by which she stamped herself a peer of women animal trainers. No male trainer has ever done a better act than did this fair young miss.

The next number brought on the two big riding acts with the Rudy-noff Family of six in ring one. "Rudy" did the comedy and that he

had new stunts was easily noted, while a similar act but with features individuals, that of the McCrees, with "Mac" at his best in comedy mounts, tumbles and tomfoolery.

The fourth number on the program not noted above was the single riding acts of Isobel Cummings in ring one and Reno McCree in the number two ring.

An innovation in circus programs followed, for not until at this late hour did the two herds of elephants come on and in well arranged and spendidly performed antics the big fellows did their stuff under the direction of Ione Carl and Madam Lorette. Bert Noyes is on the show this season as head elephant man.

their steeds trained to the nth degree and each receiving a big hand as they circle the track with steps difficult. Ione Carl, Billie Burton, Nell Roth, Miss Carreon, Miss Brant, Dolly Davis and Miss Thornton are featured on the prize pupils of this array of high school steppers.

The human butterflies, Baron Sisters, Loretta Sisters and the Webber Sisters, go aloft and do their picturesquely and pretty turns while suspended from their teeth.

As they left the Old Tyme English Hunt comes out, with the baying hounds and the entire corps of riders, men and women in red attire terminating with the jumpers. There was not a single miss of the high



Officials of the John Robinson Circus, season of 1926. Left to right are Egypt Thompson, general superintendent and

assistant manager; Lon Williams; Sam B. Dill, manager; Duke Mills, sideshow manager. Pfening Archives.

A clown number that now came on was a riot of fun, for there were a score of joeys each with a dummy dancing partner attached. The way they did the Charleston was an occasion that firmly convinced all that the clowns with the John Robinson Show this season are worthy of mention. All thru the performance they showed good bits too. Abe Goldstein does the police comic thruout.

The Ben Hassan Arab Troupe of fast acrobats used the center ring (with the steel now removed), and there it did its whirlwind acrobatics as always so well done by these desert fellows. They wound up with flips all around the track.

Theresa Baron gets the spotlights for a solo number in her golden whirl act high over the center ring. Then the Eddy Duo are receiving much attention with their snappy wire act and here too as with the riders and with horses one again noted Charleston steps.

A menage number comes next with 25 men and women riders with

jumps nor any stalling by the horses. "Ruby," the liberty jumper, doing her bit for a finale.

On came the races with lady flat riders, then men in like sprints, ponies and monkey riders, liberty pony and the Roman standing race for a finale.

Notes

Among the guests at the opening were George Ade, Tom Taggart Sr., Joseph B. Graham, Ed Ballard, Billie Burke, the well known vaudeville man; Mrs. C.T. Boulware of Muncie; William Noeiting, Karl Kae Knech (the writer), secretary of the Circus Fans Association, and others.

The two resorts of French Lick and West Baden, both well filled by visitors, sent their quotas to the lot in big numbers and gave a cosmopolitan touch to the affair.

After the opening, the show moved on a Sunday run of 192 miles over the Southern Railway to Lexington, Kentucky, where performances were given Monday, April 26. Additional stands in the state were at

Frankfort, Paris, and Covington, then the show moved into Ohio at Norwood, April 30, which was followed by Middletown the next day.

While the show was in the Cincinnati area, the *Billboard* sent out a reporter to look it over and his observations were printed in the May 8, 1926, issue. He wrote that,

With ideal weather conditions prevailing, the John Robinson Circus managed by Sam B. Dill played to big business both at Covington, Ky., April 29, and at Norwood, Ohio, April 30. Attendance at the matinee at Covington was very good and in the evening it was necessary to give two performances, so great were the crowds—they were seated on the track at the first night show and the second performance was given to a two-thirds house. It has been about 10 years since a circus has exhibited in Covington and the populace was surely circus hungry. Mayor O'Donnovan personally escorted 200 children from the Covington orphanages to the circus in the afternoon.

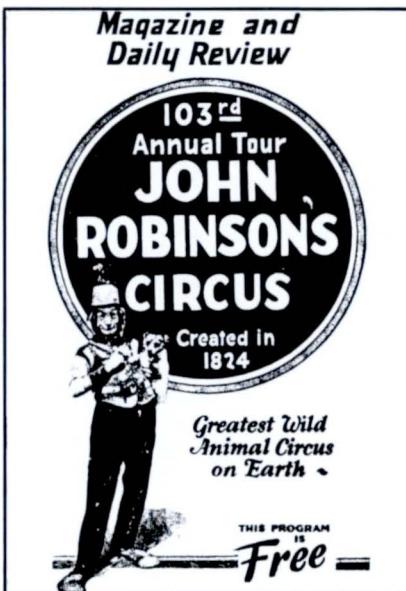
The tent in the afternoon at Norwood was about two-thirds filled, and at night there was a full house. "Gil" Robinson, the veteran circus man, who has been visiting in Cincinnati for a few days, was given the honor of opening the evening performance at Norwood by blowing the whistle. He was introduced by Bob Sperry, the latter makes the concert announcements in a neat and convincing manner.

As mentioned in last week's issue of *The Billboard*, the performance is a first-rate one, and left a decided impression with the local audiences. The program is given with a great deal of "snap," under the direction of Robert Thornton, and is a combination of wild and domestic animal turns and circus acts. The spectacle and other numbers are handsomely dressed, and the menagerie stacks up fine.

Wade Zumwalt's band is a splendid organization and tops off the performance to a nicety. The personnel includes Bennie Waters, William Swihart and Ross Zumwalt, cornets; Wiley B. Scott, Morgan Dollarhide, James Carroll and George F. Wilson, clarinets; Emil Paavola and T.J. Donaher, baritones; Albert Gese and Harry E. Fairbanks, trombones; Robert A. Herron and Harry Williamson, sousaphones; Albert Yoder, bass drum; James Simpson, snare drum, bells, and xylophone; R. Louis Sanderson, air calliope; Wade Zumwalt, conductor.

The sideshow did excellent business at both Covington and Norwood with a fine list of acts and exhibition of strange people. Duke Mills is manager, G.K. Ringlin, inside lecturer and magic; Jack Kearn, Al Isenberg and Mr. Cooley, ticket

boxes; Capt. Emerson, California Boy Giant; Chet Cain, tattoo artist; Eddie Reese, lightweight strong man; "Frozo," mechanical man; Mlle D'Arcy and her den of large snakes; Grace Ringlin premier wood artist; Marie Hann, bag punching; Bertie Davis, sword walker; Whetford, Albino; Iko and Zula, pinheads; Madam Orr, mentalist; Kean's Kilties, Scotch entertainers, three in number; Princess Nora's Hawaiians, singers, dancers and musicians, four in number. Prof. Blackwell's Band and collection of colored minstrel entertainers.



Abe Goldstein, clown, and his dog were featured on the front cover of the 1926 John Robinson program. Pfenning Archives.

The clown numbers and walk-arounds were especially good. Abe Goldstein, who works during the entire show, also does the come-in and does it most effectively. Among the joeys are Silvers Johnson and His Four Midgets, Fred L. Gay, Joe Wilde, Lawrence Anderson, Tom Barron, Vic Moran, Fenton and O'Brien, George Forrest and Red Pheister.

The Wild West Concert performance is in charge of Carlos Carreon, who also does trick roping, including the big horse catch; Etta Carreon, trick riding and other acts; Carl Bruce, bronk rider; T. Lomax, bronk rider; Dewey Butler, trick riding, trick roping and pony express (with Indian assistants); Anna Butler, trick rider; Bobbie Brant, chase for the bride; Pearl Birron, bullwhips and trick riding and roping; D.H. Birron, trick roping, including four horse catch during headstand; Abe Goldstein, clown, and 14 Sioux Indians.

At Frankfort, Kentucky, Elizabeth

Fields, daughter of Governor William J. Fields, entertained six of her friends as the honored guests of the management. There was also a party of 325 inmates from the state institution for "feeble-minded." It rained all day. Roger Spencer of Moberly, Missouri, attended the opening at West Baden.

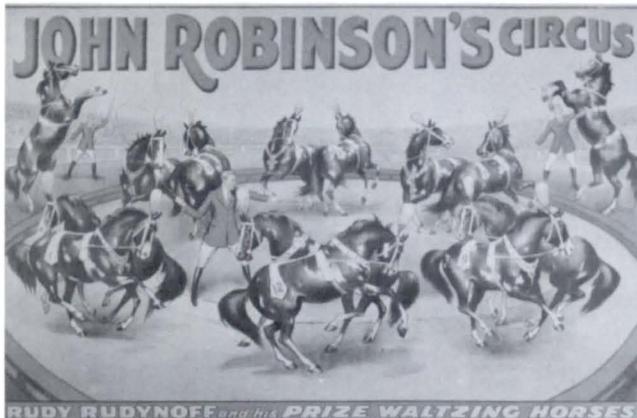
John Cloutman was on John Robinson in 1926 as timekeeper. Cloutman is now retired but had served with a number of circuses, his last assignment being office manager for Sells & Gray in the 1960s. He is well known for his history of Charles T. Hunt and the Hunt Circus. Cloutman recorded some of his experiences on that show in an article in the July-August 1973 *White Tops*. He recalled that the performance was heavy on wild animal acts in the steel arena with at least four major numbers not including the spec, which was also partly staged inside it. Although the official program book and the newspaper accounts referred to the spec's title merely as "Never Never Land," Cloutman called it "Alice in Jungleland," a theme and title used by a number of circuses in the 1920s.

Cloutman recalled Ione Carl as a marvelous performer and the hardest working female on the show, appearing in the spec, swinging ladder number, menage act, plus working a pony drill and lion number. According to Mr. Cloutman, the popular young lady was in the early stages of TB and was desperately doing as many acts as the show would hire her for in order to obtain a large enough bankroll to spend some time in Colorado Springs to see if the climate would help her condition. Miss Carl also worked the Roman Standing team on the hippodrome track. Once the team split around a quarter pole, causing poor Ione to strike a pole and subsequently the ground. Doctors ordered her to the hospital for two weeks to recover from numerous bruises and internal injuries, but the lass was on the John Robinson train that night and three days later riding the Roman Standing.

Cloutman also mentioned a very fine sideshow performer, Capt. Jack Huber, armless wonder, who had an excellent act in which he drove nails, holding the hammer with his feet, and also did painting with the brush held in his teeth. Capt. Huber was not mentioned in the sideshow review in the *Billboard* so evidently he joined later in the season.

The show used a small $5\frac{1}{2} \times 9$ rotogravure-type program which was distributed free. The booklet, which had 16 pages, was printed by the Standard Gravure Corp. of Louisville, Kentucky. Some 8 pages were taken up by national advertising. On the front cover was a photo of clown Abe Goldstein and his dog. There was an interesting description of the opening spec which read as follows.

Prologue. Here under the Big Tent where we are all children for a happy hour or so, Ione, the child is all of us that will never grow up, will shortly appear. What Ione, who lives with the fairies, encounters in the way of adventure with the strange inhabi-



John Robinson used this colorful poster in 1926 to advertise Rudy Rudynoff's trained horses. Pfening Archives.

tants of Animal Land and Never-Land, takes place really only in the dream of Theresa, a little girl whom we shall discover asleep. "And now let us dream with Theresa, dream again the deeds of daring, that were ours when we were as young and eager as the children sitting at our side." [Author's Note: Some 50 years later the shows would condense all of this and announce merely "Children of All Ages."]

Cast of Principal Characters

Ione	Miss Ione Carl
Theresa	Miss Theresa Baron
Queen of Fairyland	Miss Florida Bruce
King of Fairyland	Mr. C.B. DeMent
Princess Ouiji	Miss Nell Roth
Premier Danseuse	Miss Erma Rudynoff
Princess Pat	Miss Margaret Thompson

And

Fairies, Ballet Dancers, Singers, Natives, Pirates, Zulus, and the Strange Inhabitants of Animal Land.

A price list for all concessions was listed in the program. Flying Birds cost 15 cents but the rest were only a dime (soda water, Coca Cola, cherry blossom, peanuts, candy, Cracker Jack, pop corn, ice cream, and balloons).

Those little Flying Birds on a stick were great treasures for the kids of that day. Your author kept one around the house for years. My prized possession was a little fuzzy monkey that danced on a rubber string attached to a stick. My favorite aunt and her boy friend let me tag along with them to visit the Mighty Sheesley Shows midway (large railroad carnival) at the fair in Athens, Georgia, in the fall of 1928, and I came home with that monkey. It remained with my plunder until World War II days. But when I was away from home in the army my mother tossed out some of this childhood junk including the monkey, much to my sorrow. Fortunately most of my circus pretties survived.

John Robinson used a very fine newspaper size courier in 1926. It was done in rotogravure and distributed to rural box holders. Most of the acts were pictured and

the text was strictly up to date. A notation with the schedule for circus day was that positively there would be no street parade.

To begin the second week of the season, the show made a Sunday 226-mile run on the Baltimore & Ohio into West Virginia where performances were scheduled for Parkersburg on Monday, May 3. The show then played Clarksburg, Fairmont, and Morgantown before going into Pennsylvania for Uniontown and Charleroi to complete the week.

The May 15, 1926, *Billboard* said that:

All brands of weather have been experienced by John Robinson so far this season. Ideal conditions were in evidence both in Norwood and Middletown and business was good in consequence. At Norwood parties of newsboys from both papers were the guests of the management. At Chillicothe, en route to Parkersburg, the Pullmans drew up alongside those of Hagenbeck-Wallace and visits were exchanged and many interesting reunions witnessed.

Large crowds gathered at Parkersburg both at the depot and lot and with the weatherman on his best behavior prospects appeared for the best. Rain fell heavily, however, on Monday morning, May 3, and altho the weather cleared, a cold snap followed. At Parkersburg the feature writer of The News spent the day on the lot interviewing many of the performers who will figure in an article to appear in a Sunday issue.

Nearly 1,000 entries were received in the essay contest staged at Clarksburg by The Exponent, the subject being "What I Like Best in John Robinson's Circus and The Exponent." The winner turned up in Donald Whitemen, 10 years of age, who is now the possessor of "Miss Clarksburg", the pony donated as first prize by the management.

Excellent support is being given by the press all along the route and critics describe the performance as one of the best ever staged by this organization.

"Queenie", one of the group of



John Robinson's high jumping horses were pictured in this 1926 poster. Pfening Archives.

performing tigers worked by Nellie Roth, is the mother of three fine cubs born May 4. At Clarksburg E. Dameron is proud of the fact that he was able to secure a lot which saved a haul of two and one-half miles, and Wade Zumwalt is also gratified by the repeated reference of critics to the excellent music provided by the band.

News from the show's short visit to West Virginia was considerable in the trade publications. It was mentioned that John Robinson did big business at Morgantown, May 6. The day was ideal. Especially is this worthy notice inasmuch as the show "blew" the stand two consecutive seasons there on account of the elements.

Another Sunday run of 141 miles over the Pennsylvania Railroad took the show back into Ohio to begin the third week at Canton, May 10. Three more days came in the Buckeye state, at Mansfield, Akron, and Youngstown, before the show returned to Pennsylvania to play New Castle and Ambridge.

The May 22, 1926, *Billboard* had still more news about the Robinson visit to West Virginia and noted that at Fairmont, May 5, a holiday was declared for the children attending the schools in the eastern section of the city and about 1,800 of these attended the afternoon performance as guests of Harry Shaw, president of the Board of Education. At Morgantown, the children of the juvenile detention home attended the matinee as the guests of Judge D. Moore and Will R. Hayes, legal adjuster of the circus. The article further said that with the return of normal weather conditions business for the show had proved highly satisfactory. However, when Canton, Ohio, was reached on Sunday, May 9, cold weather and a street car strike were adverse factors.

A later report said that "even though the street car strike in Canton greatly handicapped patrons getting to the fairgrounds lot and near freezing weather was on tap the show still found good business at the stand."

The fourth week found the show back in

Ohio for six straight dates in the state, Uhrichsville, Barnesville, Newark, Marion, Kenton, and Findlay.

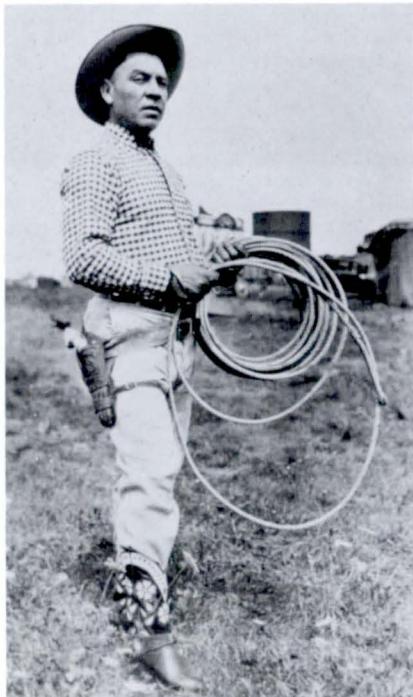
The May 29, 1926, *Billboard* had news of the show's tour of this area. It said that "In spite of the fact that weather conditions have been variable, business with the John Robinson Circus so far remains satisfactory. While some of the matinees have been light, the evenings have, without exception, been exceptionally good, and the verdicts of both press and public remain entirely favorable."

At Akron special stories and pictures appeared in both papers; at Youngstown Esther Hamilton, feature writer for *The Telegram*, spent the forenoon on the lot interviewing the performers, the result providing a highly interesting and amusing article which appeared in the afternoon edition.

At New Castle, Pennsylvania, one of the camels was taken ill with tetanus setting in, causing death of the animal at Uhrichsville. It was buried the next day in Barnesville. New Castle lived up to its reputation as "rain on circus day" town. Rain, accompanied by thunder, fell more or less heavily during most of the afternoon and evening. At Ambridge, Walter L. Main, former circus owner, was a visitor.

While ideal conditions prevailed at Uhrichsville, Ohio, on Sunday, a complete reversal of form followed on Monday and rain, which fell heavily during most of the afternoon and evening, rendered conditions far from pleasant. History repeated itself at Barnesville and rain, which during the late afternoon amounted to practically a cloudburst, put the lot under water. In

Carlos Carreon was in charge of the 1926 John Robinson wild west aftershow. This photo was taken about 1926. Pfening Archives.



spite of this the attendance was surprisingly good. At the afternoon performance about 60 orphans from the Children's Home at Tacoma were the guests of the management, being taken from the institution in the automobiles of Rotarians, who looked after the youngsters each year on circus day.

As the fifth week came on, the show was still in Ohio for stands at Tiffin and Toledo, then moved into Michigan to play Ann Arbor, Dearborn, Port Huron, and Mt. Clemens.

During the mid-1920s, shows in the territory played by John Robinson in the early weeks of the season ran into exceptionally cold weather. Somehow Robinson usually caught the brunt of the bad weather, seemingly more so than the other American Circus Corporation shows. The cold and often wet weather was an adverse factor during the early spring. A decade later it would be flood waters in this area which would plague early season circus routes.

The writer of the Robinson article in the June 5, 1926, *Billboard* makes note of the weather conditions as he begins by saying that,

Whoever was responsible for the statement to the effect that there would be no summer this year is beginning to have a lot of followers among those connected with the John Robinson Circus. The coldest weather of the season was experienced at Findlay, Ohio, May 22, and things are just beginning to warm up at this writing at Ann Arbor, May 26. At Marion, Ohio, 60 orphans from the County Orphans Home were guests of the management. Abe Goldstein, the clown, and his dog, Teddie, were guests of honor at the Hotel Harding at the Kiwanis luncheon, both making a big hit with the members.

At Kenton, Ohio the circus baseball team made its first public appearance meeting a strong local nine and loosing by score of 10 to 0. At Tiffin, O., Alice Anderson sustained injuries to her side and arm when she fell from a swinging ladder but expects to be back in harness in a few days.

Many visitors were in evidence at Toledo, including Mrs. Rhoda Royal, Pete Sun, Al Butler, contracting agent of Ringling-Barnum, and others. Even Jerry Mugivan and Bert Bowers caught the evening show in Toledo and were gratified by the capacity house.

The writer concluded by noting, "The weather remains unsettled with heavy showers now falling."

For the first three days of the sixth week the show was in Detroit, Michigan, then on June 2 went into Canada for eight stands in Ontario. The first date was at Windsor, June 2. It was followed by Chatham, Woodstock, Stratford, Kitchener, Guelph, Oshawa, and St. Catherines.

The trade publications were silent on events of the short Canadian tour. It may

be recalled that a visit to the Dominion had been tentatively planned in 1925. It had the show routed up into Quebec to play Montreal but this was later cancelled.

John Cloutman recalled the Robinson visit to Canada in 1926 and wrote that entering Ontario went very smoothly. Routinely, custom officials had all personnel lined up and checked them off the manifest. However, the return to the United States at Niagara Falls was not so easy. On the day of the return, with the show playing its final date in Canada at St. Catharines, Ontario, June 10, one of the circus workingmen was found dead on the lot. He had drunk the wrong kind of alcohol and it had finished him off. Personnel of U.S.-based shows loved to tour Canada during prohibition years so as to fill up on good booze but still it had to be drinking alcohol not the rubbing kind, which did in the John Robinson laborer. Cloutman said the show's management wanted to avoid at all costs the complete investigation which the Canadian officials would insist on if the workman's death was discovered. The dead man was placed in his regular bunk facing the wall and when it came time for the customs check, which was made in the night, the official was told the name of the man so he could be checked off but was asked please to not wake him as he had been sick and needed the rest. Cloutman said the ruse worked and the show moved back into the U.S. without further incident. An undertaker was on hand shortly thereafter to remove the body.

Back in New York state the show played stands at Batavia and Seneca Falls to finish out the seventh week. The eighth week saw six more dates in the state, Auburn,

Etta Carreon was a principal lady performer in the 1926 John Robinson wild west aftershow. Pfening Archives.



Watertown, Ogdensburg, Oswego, Utica, and Gloversville.

Coverage of the show's activities greatly diminished after the return to the states. There was only one short notice in the June 12, 1926, *Billboard*. It said that despite the rumor that Auburn, New York, would have no circus in 1926, the advance car had made an appearance on June 8 and the entire countryside for miles around was billed with paper for John Robinson's stand set for June 14. With billing going up only 6 days ahead of the show date, some sort of quick route change may have occurred. The article further mentioned that for the first time in years Auburn had not as yet had a carnival booking. Ordinarily at that time of year at least two or three traveling companies would have played engagements in the city.

The June 26, 1926, *Billboard* carried a story about the Auburn stand which said that

John Robinson, the first circus to play the city this season, did only a fair amount of business, Monday, June 14. Through the morning and afternoon it rained hard. During the early evening the downpour stopped and a fair sized crowd turned out. The circus arrived here early Sunday morning from Seneca Falls where it had played on Saturday also to only fair crowds. It had rained nearly all day there.

A final note said that Auburn citizens declared the show one of the best in years to play there. Both the Auburn and Syracuse newspapers carried lengthy stories in which the performers and animal acts were given much praise.

Nothing further was printed in the trade publications concerning the John Robinson tour of New York other than a short notice which said that Dr. A.R. Crain saw the afternoon performance of the show at Utica, New York, June 18, where business was capacity. Gil Robinson was on hand, accompanied by his friends. Dr. Crain reported that "every act is up to the minute, giving the utmost satisfaction to the big crowd."

As the ninth week began the show was in New York for its final stand in the state during that tour, Troy, June 21. Then it moved into Massachusetts for a single stand at North Adams, then went into New Hampshire for Keene and Nashua. On June 25 the show returned to Massachusetts to play Lawrence but immediately moved back into New Hampshire at Portsmouth.

The June 10, 1926, *Billboard* reported that John Robinson played to two fair sized crowds at the fairgrounds in North Adams, Massachusetts on June 22. It was the first circus to visit the city that year and the first ever to play the city without giving a street parade. Rain began falling in the morning soon after the show arrived from Troy, New York. Observers said the show was one of the best and cleanest ever to be seen in North Adams.

To start the tenth week John Robinson made a 112-mile Sunday run over the Bos-

ton and Maine and Maine Central railroads to Augusta, Maine. This stand was followed by three other dates in the state, Bangor, Waterville, and Lewiston. Then the show returned to New Hampshire to fill out the week at Rochester and Laconia.

Four stands of the eleventh week were in Vermont—Montpelier, St. Albans, Burlington, and Rutland. Then with the New England tour concluded the show made a return visit to New York state with dates at Plattsburg and Glen Falls.

seeing its third show of the season. Miller Bros. 101 Ranch was in town July 21, following Ringling-Barnum in less than three weeks. John Robinson had come in early back on May 13.

Additional New York stands almost entirely filled the eleventh week, with Robinson exhibiting at Saratoga, Schenectady, Little Falls, Albany, and Oneonta. Final date of the week saw the show go southward into Pennsylvania at Carbondale. The following thirteenth week found the



Interior of John Robinson menagerie tent, Newport, Kentucky, September 4, 1926. In foreground is the main conces-

sion stand. Note cages in left background and Siberian Camels (two hump) behind the stand. Circus World Museum Photo.

The July 17, 1926, *Billboard* covered some of the show's New England stands with the article saying that

John Robinson continues to play to good business. It got its first taste of real summer weather at Nashua, N.H., June 24. The stock and show property is standing up well and Manager Sam Dill is wearing his usual smile. Wade Zumwalt's concert band gets the hands at each performance, as does R. Louis Sanderson playing the air calliope. Nellie Roth with tigers, Ione Carl, lions, Margaret Thompson, elephant and lion; the McCrees and Rudy-noffs, riders; Eddy Duo, wire artistes; Theresa Baron and the Ben Haasan Arab troupe are getting their share of applause. Carlos Carreron's Wild West after-show is playing to good attendance. The big show performance is in the capable hands of Robert Thornton.

Although so far in the season there had been few reports of much close competition between John Robinson and other shows, the fact is that opposition circuses were everywhere. In New England there was Sparks and Christy Bros. in the area as well as the King brothers' railroaders. However, in 1926 most communities were well off enough to support two or more circuses. A report in the July 24, 1926, *Billboard* said that the Youngstown, Ohio, was

show entirely in the Keystone state, playing Hazleton, Mt. Carmel, Shenandoah, Pottsville, Harrisburg, and Lewiston.

One of many long Sunday runs came next, this time 227 miles over the Pennsylvania Railroad, which moved the show westward fast to Steubenville, Ohio, and performances there on July 26, as the fourteenth week began. After Steubenville the show immediately moved back and forth between three states in as many days. It was at Washington, Pennsylvania, July 27, Wheeling, West Virginia the following day, then back in Ohio at Cambridge, July 29. Two additional Buckeye state dates filled out the week, Columbus and Middleport.

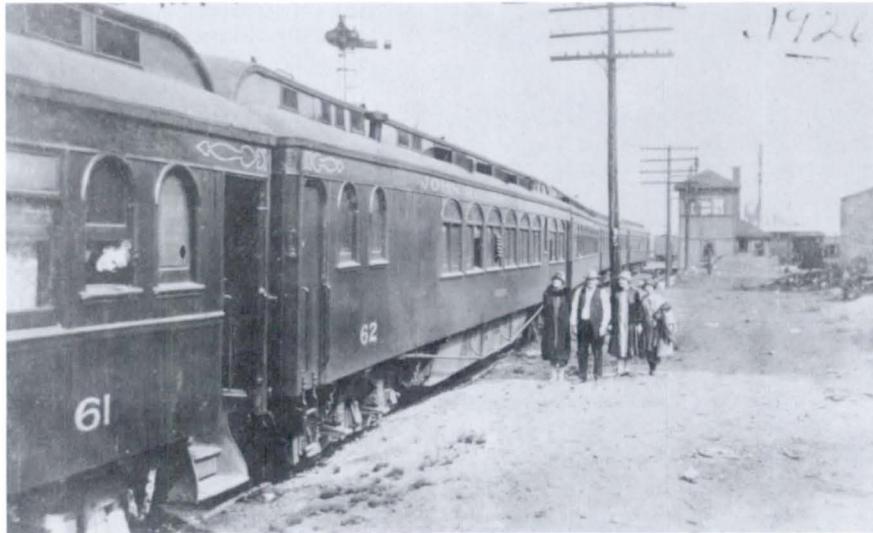
Almost a total blackout of John Robinson news in the *Billboard* for several weeks ended in the August 14, 1926, issue which said the show played Columbus, Ohio, July 30, for the benefit of the Columbus Baby Camp, a benevolent camp operated under the auspices of The Columbus Dispatch. It was the third time in the long history of the show that it had ever operated under the auspices of an outside agency.

The plan was worked out and carried to a successful conclusion by Nick Albanese, formerly attached to the Robinson show and a native of Columbus. The engagement was a great success from every angle, doing a gross business for the day of \$9,188.50. Of this amount the Baby Camp received \$3,488.50, showing that the Rob-

inson folks themselves were liberal in their contribution toward the charity.

The article concluded by saying that

Perhaps never in the history of circus business have so many celebrities from a single city been found under the big top. The "silks and satins" of Columbus and surrounding country were at both performances and every phase of business and public life in the community was represented. In addition Messers Mugivan and Bowers of the American Circus Corporation dignified the occasion with their presence. Everything was ideal for the show, a perfect day and more publicity than any circus probably ever received in this city.



During the run from Lewiston, Pennsylvania, to Steubenville, Ohio, on July 25 "Big Ben," identified as an ape (probably a chimp) of the John Robinson Circus, escaped en route in the Ft. Wayne rail yards in Pittsburgh. Later the animal was caught in a shed in the rear of the home of Gilbert Graham and officials of the show were notified. The press reported that a chattering battle with Graham's pet raccoon divulged its hiding place.

At some unidentified stand during this period the *Billboard* said that Theodore Schroeder had received injuries when attacked by a lion and was out of the John Robinson performance for a time but had returned to the program.

Leaving Ohio, John Robinson returned to West Virginia for a third visit to that state during the season. During the fifteenth week the show played at Huntington, Logan, Charleston, Beckley, and Hinton, then travelled on into Virginia to play Covington on August 7.

It was August and that was the time (we learned from correspondence of the general agent printed in the 1925 article) the John Robinson show should be in Virginia. It was the signal that the all-important southern tour was at hand and the show remained in the Old Dominion for the greater part of the next three weeks. The sixteenth

week saw the show at Harrisonburg and Winchester. Then came a two-day swing into Maryland for Hagerstown and Frederick, but it came back into Virginia to finish out the week at Alexandria and Fredericksburg.

The seventeenth week had nothing but Virginia dates, Richmond, Newport News, Norfolk, Suffolk, Petersburg, and Farmville; and the eighteenth week found the show still in the state at Lynchburg, Charlottesville, and Danville. It did dip down into North Carolina to exhibit at Winston-Salem, August 26, but it was back into Virginia for Martinsville and then the final stand in the state on this swing came the following day at Roanoke.

For some unknown reason there was nothing in the *Billboard* concerning the ex-

would not explain the matter when you were talking it over at the Wallace show. [Author's Note: The Turk evidently spotted some sort of payroll irregularity and then demanded an explanation. Little got by him.]

About the interest matter. You know that Jew [evidently Abe Goldstein] is a hard nut to handle and I remitted that \$30.00 interest because I had told him I would advance the money and make the alimony settlement with his wife. I would never want him with the show again altho he is a good clown.

Have just finished two tough weeks (in Virginia). Have had rain every day and the kind of rain that hurts. Also bad lots. The Suffolk lot was just like the lot we had in Portsmouth a few years ago. Business has been good considering the weather.

Have your notation about paying the man Faust at Knoxville and I understand that you want us to send him a check for \$1500.00. Is this correct? Note what you say about returning the 50 to Driver and will do so. [Referring evidently to a 50-foot round top of some description to go back to the manufacturer, Driver Tent Co.] Our dressing room is patched up but leaks very badly. The performers have to take to the wagons when it rains. Can possibly get through the season with it however. [Mugivan had the practice of penciling a reply to a matter raised in a letter in the margin which would guide his secretary in typing his reply. Mugivan penciled in about the leaking dressing room. "stagger the quarter poles."]

Dowling has decided to stay. He does not want to handle the tickets. Says he can't do both jobs. Have arranged with him to turn the tickets over to another man and he is to pay him out of his bit. Wade is running the games and is getting along very well with them. Have been trying to get another man but don't seem to be able to.

Note what you say about the Hermitage show. I can spare Thompson at any time you need him. Looked for Workman to show up in Richmond but he was out of town. [This was the time Mugivan had repossessed Heritage Bros. Circus. Workman, mentioned by Dill, was a heavy investor in Heritage Bros.]

Can't understand why Mr. Hosack would tell you that our performers payroll does not show on OD. I just mailed you one last night. Please note the OD column. It has been the same on all of them.

In Norfolk we were there the opening day of a home talent water show at Ocean Park. It was free and they advertised fireworks. The street car man told me they hauled 50 thousand people out there that night.

Have been anxious to hear about

John Robinson coaches in rail yards at Detroit, Michigan, May 30, 1926. Circus World Museum Photo.

tensive John Robinson route through Virginia but fortunately in the Pfening Archives is a most interesting letter from Sam B. Dill to Jerry Mugivan dated Sunday, August 22, 1926. The letter covers a number of matters and fortunately tells a good bit about the Virginia tour. Quite a bit of the subject matter concerns various personnel on the show but sometimes it is not clear just what the problem is. For example, something had some up concerning Abe Goldstein, the principal clown on the show, and his divorce (in which Dill was advancing finances). Although some of the subject matter cannot be clarified, as indicated, still the content is of interest. It shows the rather detailed reports that a manager of one of the ACC units sent to his boss, Jerry Mugivan. The letter reads as follows.

Dear Mr. Mugivan:

Have your letter relative to the Mrs. Orr matter and know that the Payroll No. 2 was erased and then written in with pencil. That is why I wrote Mr. Hosack to send you his copy. Brown is the one that made up the payroll and I cannot see why he

Mrs. Mugivan as we heard she was going away for an operation. Hope she is better and will not have to be operated on.

The letter was concluded, "Very truly yours, Sam B. Dill."

On August 24, 1926, from Charlottesville, Virginia, Dill again wrote to Mugivan as follows.

Dear Mr. Mugivan:

Enclosed find wires and answers of Mable Stark. I used your name as she might want to dicker with me and by using your name she would know it is final. I hope this was alright with you. [Evidently there had been an offer to hire Mable Stark, noted tiger trainer, for the show next season. She was hired and appeared in the 1928 John Robinson performance.]

We had a very hard rain here between shows and it hurt business for the night show.

The main trouble with Dowling was that he was offered charge of the tickets for the prize fight and he figured where he could make big money out of it. You see these fellows figure for their own selfish interests and have no gratitude for an employer. He is going to stay as he got a wire from the fellow saying he had given the tickets to another man.

Have been having trouble with the trainmaster drinking. If you can substitute somebody for Thompson in going after the Heritage show would appreciate it. However if you send him it is alright.

Have they caught the Sells Floto elephants yet?"

Also in the Pfening Archives is a copy of a letter from Mugivan to Dill in care of the John Robinson Circus, Ashland, Kentucky, where the show was to play September 2. It read as follows:

Note your letter to Mr Faust and also your several statements to date.

Note your letter about Mabel Stark and Dowling.

Thompson can bring back with him the Heritage trainmaster if you want him if your man is drinking.

Yes—they caught one of the Floto elephants. The other two are still out.

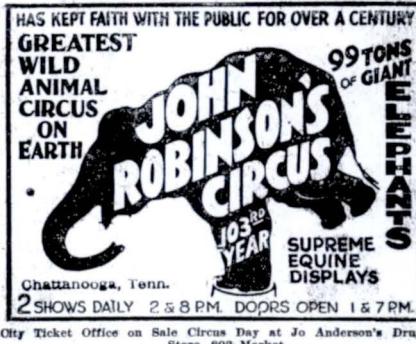
From this correspondence we can see that even if it was August in Virginia, when the weather should have been perfect, rain was still causing problems as it had off and on since the season began. Note the letter in which Dill asked if the Sells-Floto elephants had been caught. One of the big circus stories, which has been talked about and written about ever since, was the Sells-Floto elephant herd taking off for the tall timber when the show was playing in British Columbia in the summer of 1926. The varmits were gradually captured, but it wasn't until Sells-Floto some weeks later was playing San Bernardino, California, that word was received that the

last of the runaway elephants, Charley Ed, had been captured at Lumberton, some eight miles away from Cranbrook, British Columbia, where they staged their spectacular stampede.

After the Virginia tour was concluded, John Robinson moved on a Sunday run of 105 miles over the Norfolk & Western to Bluefield, West Virginia. The next day saw the show at Williamson, West Virginia. Then it was back into Ohio for a single stand. Portsmouth, September 1. Three days in Kentucky at Ashland, Maysville, and Newport, concluded the nineteenth week. At Newport both performances were presented to full houses. Since this was a return to the Cincinnati area, which was played earlier in the season, the management considered the take to be wonderful business. Jerry Mugivan was present as was also Charles Sparks, owner of the 20-car Sparks Circus. Sparks played fairly close by at Hamilton, Ohio.

3RD. NEAR CENTRAL
ONLY FIRST CLASS
CIRCUS COMING

THURS. 9
SEPT. 1926



John Robinson also used this style newspaper ad calling attention to the "99 tons of elephants." Pfening Archives.

The twentieth week saw John Robinson moving south fast. The week began September 6 at Louisville. Then came Bowling Green, which was followed by a trip into Tennessee to catch the state's largest cities, Nashville, Chattanooga, Knoxville, and Johnson City. No reports of business found their way into the trade publications except it was noted that at Knoxville, September 10, there was a record crowd on hand at night with some being turned away.

As the twenty-first week started, the show continued some quick and fancy maneuvering to hit the best spots in the Carolinas, Georgia, and Alabama before opposition moved in. Later it would concentrate more heavily in North Carolina. For several weeks competition would be perhaps the heaviest of the season. For example, the *Billboard* reported that Rocky Mount, North Carolina had the Walter L. Main Circus in first on September 10. Sparks followed on September 15 and John Robinson a month later on October 14.

The show played one additional Tennessee date at Bristol, September 13, went into Virginia at Big Stone Gap the next day, but returned to the Volunteer state imme-

dately to catch Morristown. Two North Carolina dates came next, Asheville and Hendersonville, and the show went on to South Carolina to play Spartanburg when the week ended.

From Spartanburg the Robinson train headed on a Sunday over the Southern Railway some 185 miles to Atlanta, where the show appeared two days, September 20-21, one of the few multiday stands of the entire season.

E.W. Adams informed the *Billboard* that John Robinson had both rain and opposition to contend with in Atlanta and therefore did not entertain very big crowds. Ringling-Barnum was billed to play the city on November 1, making its first Atlanta visit since 1924.

The October 2, 1926, *Billboard* said that John Robinson had bad luck at its next stand after Atlanta. The show was to play Opelika, Alabama, on September 22. After unloading that morning the management found that mud, almost two feet deep, handicapped the show in reaching the lot. It was decided then to blow the stand and the train was reloaded. Seven teams were hooked to one of the wagons and an elephant used in pushing it, and they just barely moved it, so fierce was the gooey stuff.

Three other Alabama stands were played as the twenty-second week became history. They were Montgomery, Selma, and Talladega.

In the meantime the state of Florida, which John Robinson planned to tour several weeks later, provided news for both the circus world and the nation in general. A real circus war had developed between the Walter L. Main and Sparks shows and, of course, John Robinson was into it somewhat also. The first two had a real fight over Jacksonville. The weatherman then got into the act, which cooled the situation fast. The worst of all Florida hurricanes hit on Sunday, September 19, causing widespread damage to property and loss of life. The Walter L. Main Circus was in Orlando, north of the primary blow and survived okay. In fact it put on its parade and gave performances the next day.

From Atlanta the John Robinson show sent a wire to Governor John Martin of Florida offering sympathy and condolences to the residents of the state and declared the willingness of the management to do anything in its power to assist in rehabilitation of the storm-swept area. It supplemented this with an offer "if not objectionable" of a check of \$1,000 to be forwarded immediately. The show said it was scheduled to play in a number of Florida towns not in the path of the storm during October and the management extended also the offer of 5 percent of its receipts in all cities where it would exhibit in the state.

After the final Alabama stand the show made a complete turnaround and moved eastward on a 231-mile Sunday run over the Southern to Athens, Georgia, where performances were given on Monday, September 27. The *Billboard* noted that "Twenty-five years ago, September 26, 1901, the John Robinson show played

Athens featuring the spec, 'King Solomon and the Queen of Sheba,' Two years later, 1928, the author would see John Robinson for the first time, also in Athens.

After Athens the show returned to South Carolina for Greenwood, backtracked into Georgia to play Augusta, then headed north for two more South Carolina stands, Columbia and Cheraw, and on October 2 was in Monroe, North Carolina, as the twenty-third week came to a close.

The entire twenty-fourth week was spent in North Carolina as also was the twenty-fifth. Stands were at Charlotte, Shelby, Statesville, Greenboro, Burlington, Durham, Raleigh, Fayetteville, Wilson, Rocky Mount, Kingston, and Washington.

As the twenty-sixth week started, John Robinson was still in North Carolina at Newbern, October 18. Next came Goldsboro and Wilmington. Then the show moved back into South Carolina and finished the week with Florence, Sumter, and Charleston.

The Carolinas had been covered more thoroughly than most of the states on the 1926 route. Fortunately the October 23, 1926, *Billboard* gave excellent coverage of the tour.

The article said that

"Dixie's Own" was the phrase the John Robinson Circus uses on its paper down that way. It's a whole lot more than just an expression in North Carolina where big houses have greeted the 103 year old "youngster" at every stand in the state. Charlotte gave the show two big houses and it was but the start of a week of excellent business. Shelby, although the fair had just ended, followed with capacity business, with Statesville, Concord, Greensboro, Burlington and Durham helping to keep a smile on Manager Sam Dill's face.

The Billboard reporter visited at Durham and reached the lot in time to see a matinee crowd that filled the big top leaving. Duke Mills was packing them in the sideshow, just as he has been all along the line, he reported.

The afternotices received thru this territory speak volumes for the manner in which the Robinson show is being received and for the impression that is being left behind. The advance press stories are also contributing to the crowds that are visiting at every stand, and Will R. Hayes is making a host of friends among Tar Heel newspaper men.

The performance is par excellence. From the opening spec, to the last hippodrome race there is not one dull moment. Outstanding among the performers is dainty Ione Carl, whose versatility is only exceeded by her ability. The troupe of Arabs is worth special mention. The Riding Rudynoffs pleased and pretty little Piedad Morales drew round after round of sincere applause on her wire act. The Robinson saddle

horses presented a beautiful spectacle to the lover of fine horse flesh, and the high jumpers thrilled. Wade Zumwalt's band contributed greatly to the smoothness of the program, and the concert before the show was delightful. Carlos Carreon's Congress of cowboys presented a fast-moving miniature rodeo in the after-show, which was announced by Mr. Dixon in a high-class manner.

One feature of the circus that is bound to attract attention is the absolute cleanliness and morality prevailing everywhere on the lot.

Too much can not be said for the clowns, whose antics are really amusing. Neither can the working departments be overlooked for the show moves. There is no question about that. In Durham it was off the lot before 11:30 p.m. and Will Hays said that was late.

There were quite a few visitors at Durham including many of them from the Johnny J. Jones Shows.

WAIT! ONE DAY Thurs. 9 Sept.

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JOHN ROBINSON'S CIRCUS

ITS ACTIONS OF THE PAST A
GUARANTEE OF THE FUTURE

PERFORMANCES	OVER 100 YEARS OF SUCCESS	DOORS OPEN
2 P.M. 8 P.M.		1 P.M. 7 P.M.

John Robinson used several different styles of newspaper ads for its stand at Chattanooga, Tennessee, Sept. 9, 1926. This one carried a likeness of the first John Robinson and emphasizes its over 100 years of success. Pfening Archives.

Harry D. Baugh, CFA member, wrote to the *Billboard* that John Robinson played Rocky Mount, North Carolina, October 14, to a fair-sized crowd at the matinee and a crowded tent at night. He said that the Robinson show gave the best performance that he had seen that year and that Manager Dill had a wonderful organization. "Everything moved like clockwork and there was a dash and vim to the work of every performer."

It was now time for the Florida tour, which had been booked for a number of weeks, well before the hurricane. Sparks

Circus cancelled its dates along the east coast and in the Miami area, where the brunt of the hurricane was felt. Whether John Robinson planned any dates in that area is not known to the author. The two weeks of stands were north of Miami on the east coast and in the western part of the state.

A very long Sunday of 282 miles over the ACL Railroad moved the show from Charleston to Jacksonville for the first of the Florida dates. Both performances saw capacity houses in Jacksonville, October 25. The show announced it hoped to raise \$4,000 as its contribution to the Florida relief fund. This amount was to be obtained hopefully before the end of the season by a 10 cents tax on each free admission. Many of the Florida dates played by Robinson had opposition from other shows, which had made the tour a couple of weeks earlier or more. One such opposition date was at Tampa, scheduled for October 28. Sparks played the city for two days in early October under auspices of the Egypt Temple of the Shrine to big business.

After Jacksonville the Robinson route took the show to Orlando, Lakeland, Tampa, St. Petersburg, and Bradenton, which finished out the twenty-seventh week. The *Billboard* said that Bradenton, a city whose limits practically join those of Sarasota, offered a strange sight on Saturday, October 30, when two circuses exhibited on the same lot, their main entrances being but 300 feet apart. The Bob Morton Shows were at the north end of the lot nearest the business section, while the John Robinson Circus was at the south end of the lot, nearest the residence section. In spite of the rivalry which prevailed during the day, the best of feeling was exhibited. Strong bally-hoops were put on by both shows and music filled the air as the bands of the two organizations played long and loud in front of their respective tents. The Morton Shows stole a march on the Robinson show when they erected a banner reading "Main Circus Entrance Here."

Both shows did a good business however, and good nature was everywhere apparent. The Bob Morton circus, which years later became Hamid-Morton, was a pioneer show playing so-called fraternal organization dates. These were nearly often multiday affairs, usually a week long, and were presented indoors, in front of outdoor grandstands, or at times, as evidently here, under canvas.

From Bradenton the show moved on a Sunday a rather lengthy 180 miles over the ACL Railroad to Fort Meyers, which would begin the final week of the season, the twenty-eighth, with performances on November 1. The long run was necessary since the Fort Ogden cutoff between Sarasota and the ACL line coming down thru Arcadia to Fort Meyers wouldn't be completed until 1928.

Other Florida stands during the final week of the season were at Arcadia, Kissimmee, Sanford, and Daytona Beach, with the last stand of 1926 coming November 6 at St. Augustine. Then the show got on the Southern Railway and traveled 961

miles to the West Baden, Indiana quarters. Total mileage of the season, according to the official route folder, was 12,814.

The *Billboard*, as was customary, soon gave the destination of the Robinson staff and performers following the season's close. Of special interest was the note that Duke Mills and the entire sideshow band was headed to Chicago to organize the Duke Mills Minstrel Show. He had indicated for some weeks that was to be his plan.

Final news of the John Robinson Circus in 1926 came in a report in the December 11 *Billboard* which told of the show's activities at the West Baden quarters. It noted that Egypt Thompson had been hospitalized for appendicitis in Sanford, Florida, two days before the closing but he was now in West Baden and doing fine. However, Eddie Treichel, master mechanic, was still in the hospital at Orlando, Florida, but word was that he also would soon be back at quarters. The report continued:

At present there are about 50 men in quarters at work in all departments but they will not gear into full capacity until after the first of the year. Jimmy Gould, boss hostler, has most of the stock farmed out on pasture at present, a fact which caused him to buy an automobile in order to look after his scattered charges as well as keep the dozen teams necessary to do hauling around the quarters working to best advantage.

John Eli (Frenchy) is in charge of



This billstand with a likeness of "old John" was used in Norfolk, Virginia for the August 18, 1926, stand. Pfening Archives.

the cookhouse and at present is feeding the men in the paint shop building pending extensive renovation and remodeling of the regular cookhouse building now about completed.

Bert Noyes and Theo Schroder have the elephants and wild animals comfortably housed and are already trying out new tricks and ideas.

Robert Thornton, equestrian director, after a short vacation, is back on the job of breaking stock, ably assisted by Carlos Carreon and Rudy Rudynoff. Elaborate plans are hinted at in this department calling for a great equine display in next season's performance. It has been found necessary to remodel the ring barn to accommodate at one time the several trainers and assistants who will be called upon to develop this part of the program. Superintendent James Scanlon in charge of ring stock has his hands full but he still keeps smiling.

And thus 1926 faded into circus history. The American Circus Corporation is believed to have had a very fine year although the take for the three shows is not known to the author. Both Hagenbeck-Wallace and Sells-Floto returned to the Peru, Indiana, quarters. There were no major rumors floating around, and it was felt that all three circuses would return to the road in the spring of 1927 with the same managers.

HAPPY HOLIDAYS



AL G. KELLY
3RING MILLER BROS.
CIRCUS

CIRCUS LIFE AND ADVENTURE OF ADAM BARDY



For those who like to spend a nice quiet evening in reading of the "good old days", here is a book full of the interesting, adventurous life of Adam Bardy, especially of the roaring twenties and thirties, which includes circus life and describes the wholesome entertainment of those wonderful tented circus years.

Is it any wonder, then, why so many boys would be lured into circus life? Some would run away from home and join a circus, and the most wonderful "thrills of a lifetime" would be theirs, as they would experience the knowledge and education of how the rest of the world lived, as the circus traveled, not only in America, but also in Canada...and, in the really old days, into other countries as well.

The greatest thrill a young boy would have, up to 50 or so years ago, was the arrival of the circus in the summer time. Many youths would be awaiting this great event all during the summer, as the circus was the most wonderful of all outdoor entertainment - "especially the circus with the street parade". What a thrill to see all of the animals in their cages and the bands playing, and the steam calliope that would always be at the tail end of the parade! This steam calliope was a thrill to listen to, as the music could be heard for a long distance from the circus grounds, telling of the circus, and the roar of the lions and other animals was a sound that echoed into the homes of all who lived nearby, punctuating the excitement of the circus.

In the picture shown here, we see the end of the street parade, showing what a steam calliope looked like in those wonderful days of the circus street parade.

Also included in this book, read of Adam's life as New England's largest rabbit breeder of meat and show rabbits, "a wonderful little business for anyone who lives in the country", including many good hints on rabbit raising.

This exciting revised and expanded new book, just out, tells of a truly adventurous life that begins in 1915, when Adam, as a boy of 8 years old, runs away with the great Buffalo Bill Wild West Circus, and how gypsy friends that Adam meets give him money to get back to his home town, and how a great friendship with gypsy fortune tellers comes into Adam's life, and how this role would be played out in his life.

The thrilling life story of Adam Bardy is in this book, telling of his life with the gypsy fortune tellers, including a good explanation of fortune telling, which was so often practiced at carnivals and amusement parks, where the real gypsies plied their trade, garbed in the "dress wear" of the gypsies of old, living their lives as they did in the "old country".

We can never go back to the life of the "good old days", but here in this book are pictures and the story of what it was really like to experience the joy and happiness, as young boys would run away from home and join the circus, or "go west" and find life on a western "cowboy ranch".

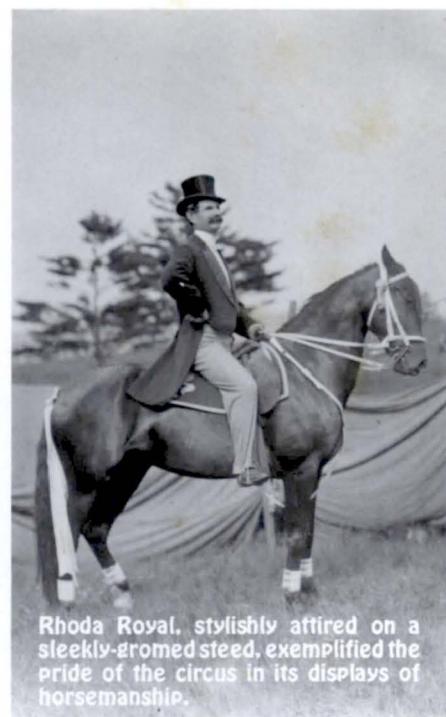
This wonderfully exciting and adventurous way of life is now gone, but the memories and excitement live on in this book of Adam Bardy's true life story. Now, this combined, revised and expanded new book is available for the reasonable price of \$12.95 a copy, sent first class.

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Clown Dan Ryan and a budding trouper pose for what has been called the best of Glasier's photos of circus life. Season 1906.



Rhoda Royal, stylishly attired on a sleekly-groomed steed, exemplified the pride of the circus in its displays of horsemanship.

Another look at... GLASIER'S HISTORIC CIRCUS PHOTOGRAPHS

Although most of Frederick Glasier's work consists of photos of performers and circus executives, he also focused his camera on practically every aspect of circus operation. As a result, he left a rare and varied pictorial record of the major shows that toured the country from 1896 through the 1920's.

A revival of interest in and appreciation of his work has come with the growing recognition of old-time photography as a distinct art form. According to an authority who recently viewed Glasier's circus photos, some of them rank with the work of Matthew Brady, the master still photographer, whose pictures of Abraham Lincoln, P.T. Barnum, Tom Thumb and other notables are prized by museums.

Chances are that Glasier never gave a second thought to the enduring quality of his pictures. Rather, he was concerned only with immediate financial returns from them. That is, his photographs were made either for sale to circus personnel or, more important, to illustrate his lecture — called "Glasier's Circus Day" — which he gave for a fee before various audiences, such as Ladies Sewing Circles and Town Hall gatherings.

To promote his lecture, he issued a brochure stating: "It will show you a side of circus life that very few are ever privileged to see. Some of the intimate views of circus life will be a most agreeable surprise including scenes in the dressing rooms and of the home life of the troupers. All in all 'Glasier's Circus Day' is bigger than the biggest and better than the best." Evidently, Glasier had learned a thing or two about puffery from the press agents he had met.

Glasier (1865-1950) resided in Brockton, Massachusetts, where he worked for a time as a textile designer. He appears to have been quite a dandy with the sort of flamboyant personality that appealed to circus people. A contemporary said of him: "He was a real character, an

adventurous spirit and quite a ladies' man."

It is not known how he drifted into professional photography. In any event, he opened the Glasier Art Studio in Brockton where he worked, exhibited and sold his photos. To supplement his income, he took to woodcarving and produced finely-detailed figures which became popular collectibles of the time.

He was also fascinated by Indians and their way of life. This is probably why he spent so much time with Buffalo Bill's Wild West and the 101 Ranch. Indeed, Glasier was so smitten by Indians that the Massasoit tribe adopted him as a "blood brother". His photographs of Indians run into the hundreds and are no less striking than his circus pictures.

Action pictures were Glasier's forte. He took them with a shutter speed of 1/3000 second when most other photographers were making time exposures. His standard equipment — so primitive and cumbersome compared to today's — was an 8 by 10 King view camera with an accessory Thornton-Packard focal plane shutter attached to the back.

The Ringling Museum bought the Glasier collection in 1963. It includes 1,800 negatives on 8 by 10 glass plates. Prints made from them have been displayed from time to time in the Museum of the Circus and a traveling exhibit has been built around them for display in schools, libraries, and banks throughout Florida.

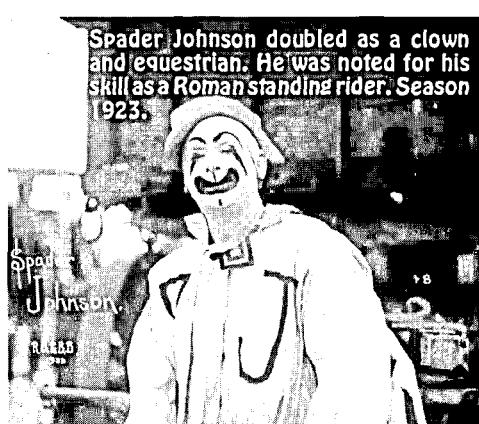
It would probably please Glasier to know that his photographs of the circus have been recognized in academia. In fact, a student of photography at the University of Florida chose the Glasier Collection as the subject for a graduate thesis.

Although some of Glasier's photos have appeared over the years in *The Bandwagon* and other publications, those used in this article have rarely, if ever, been published before.

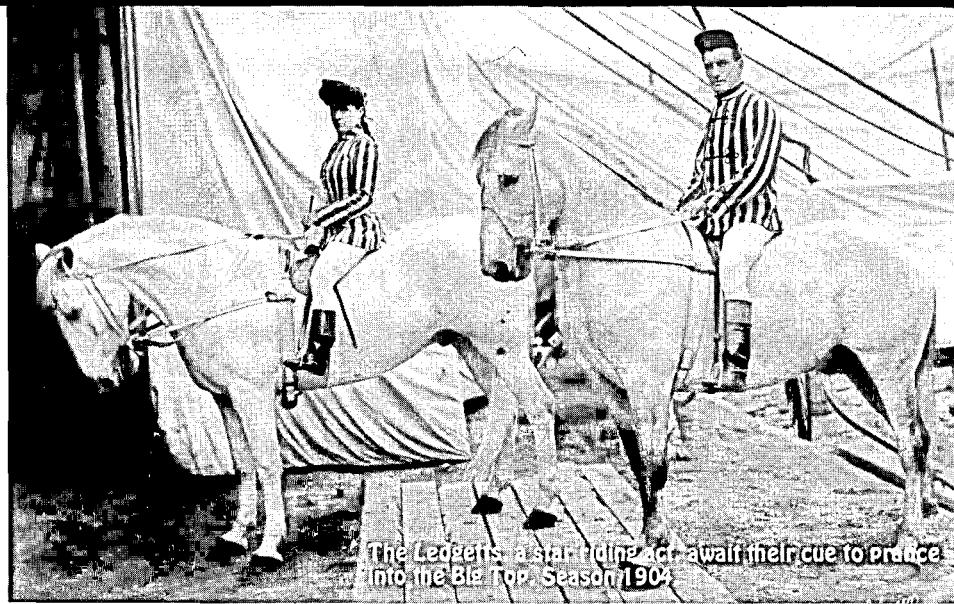
John Lentz



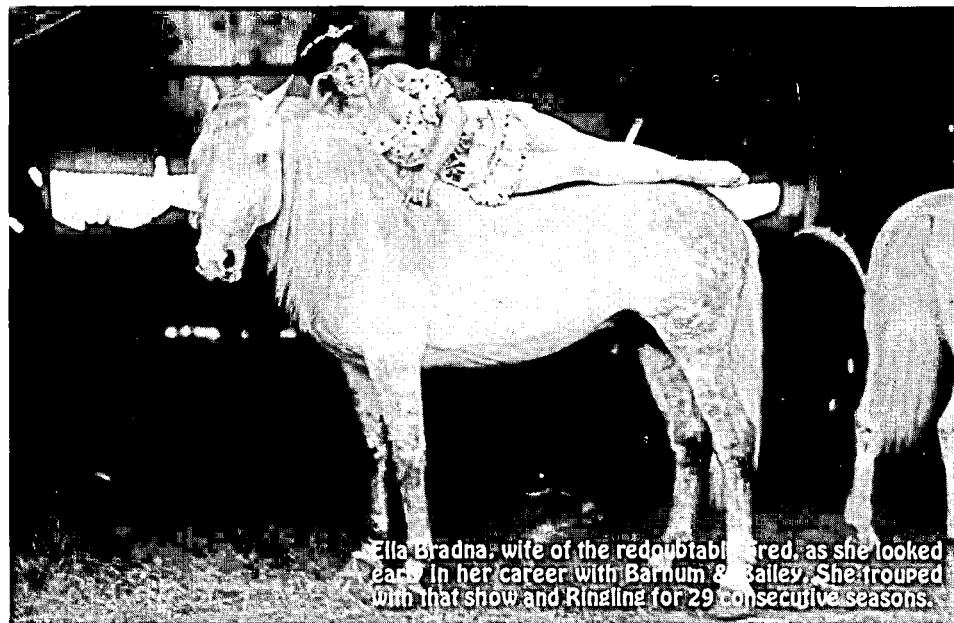
The sideshow's cootch dancer, who — before male audiences only — quivered and shivered like a bowlful of jelly on a frosty morning." The initials "W.L." are tattooed on her left arm.



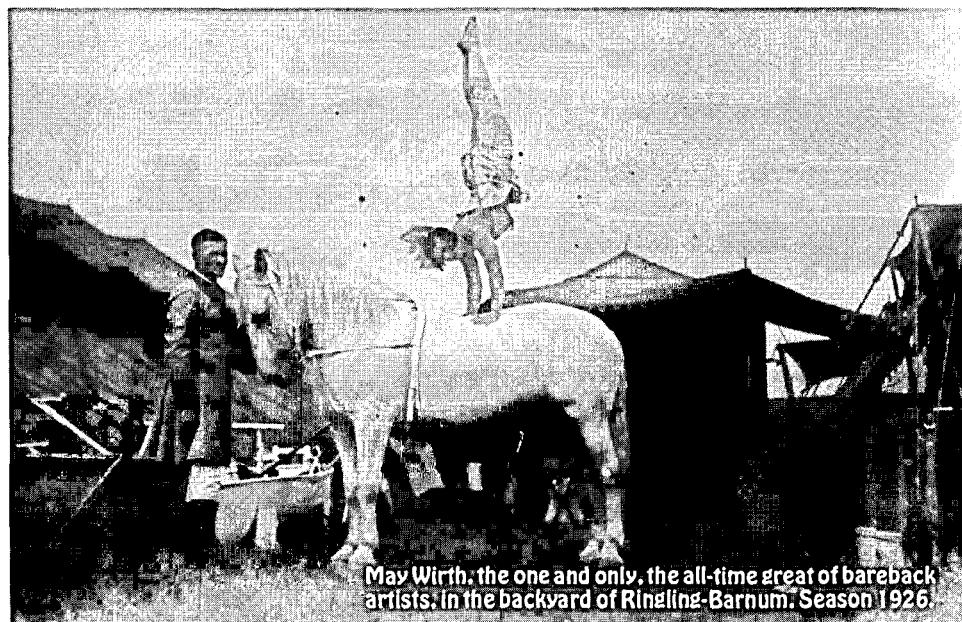
Spader Johnson doubled as a clown and equestrian. He was noted for his skill as a Roman standing rider. Season 1923.



The Legerons, a star riding act, await their cue to prance into the Big Top, Season 1904.



Ella Bradna, wife of the redoubtable Fred, as she looked early in her career with Barnum & Bailey. She trouped with that show and Ringling for 29 consecutive seasons.



May Wirth: the one and only, the all-time great of bareback artists. In the backyard of Ringling-Barnum: Season 1926.

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IN A BRIEF RUMBLE WITH
PROFESSIONAL DRAWS.

THE MARVEL'S STYLING CONSISTED
IN A BRIEF RUMBLE WITH
PROFESSIONAL DRAWS.

ONE SECOND OF
INCERTITUDE
ONE MOMENT
OF DAZZLED HEAD
ONE ECHO
OF THE FEARLESS
ACROBAT. AND IT'S

IT IS BEYOND DOUBT
AND ALL QUESTION,
THE MOST DAZZLING
THIS SIDE EVER
PERFORMED BY MAN.

IT IS
TRUELY A
TRAGEDY,
INCREDIBLE,
DEATH-DEFYING

Minting the Marvel poses before his satanic billing with Forepaugh-Sells. This bill probably sets an all-time record for copy — over 200 words.



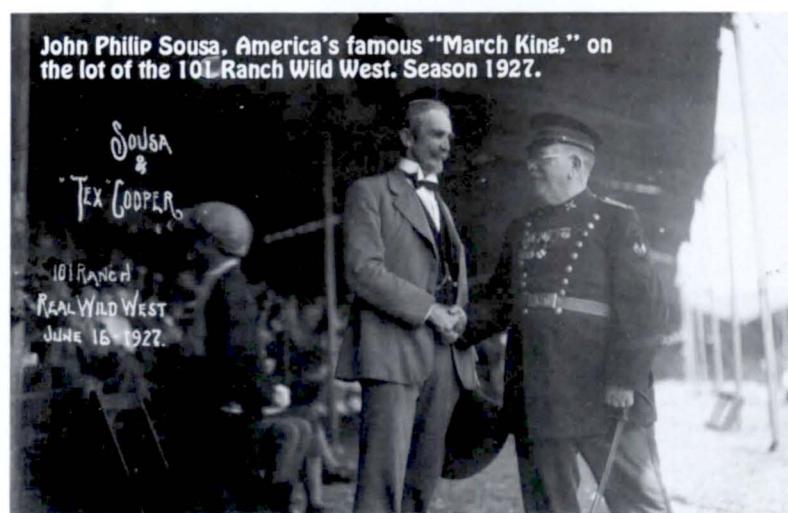
Lulu Parr, featured with the Two Bills show. Note how the program was displayed.



May Wirth, Orrin and Vicki Davenport, Barnum & Bailey bareback riders.



Tiny Lillian Leitzel and her towering husband, Clyde Ingalls, under her private dressing top on Ringling-Barnum. Season 1923.



John Philip Sousa, America's famous "March King," on the lot of the 101 Ranch Wild West. Season 1927.



The Barnum & Bailey mail man handing out mail in back yard.



Ringling's baseball team of 1910. Two well-known names are on the line-up: Reno McCree captain and pitcher; Homer Hobson boss.

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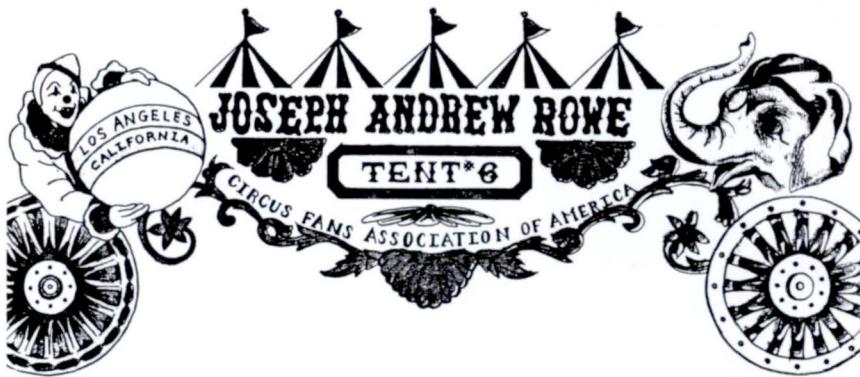
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Honorary Members: Gene Haisley, Emma and Del Wentworth

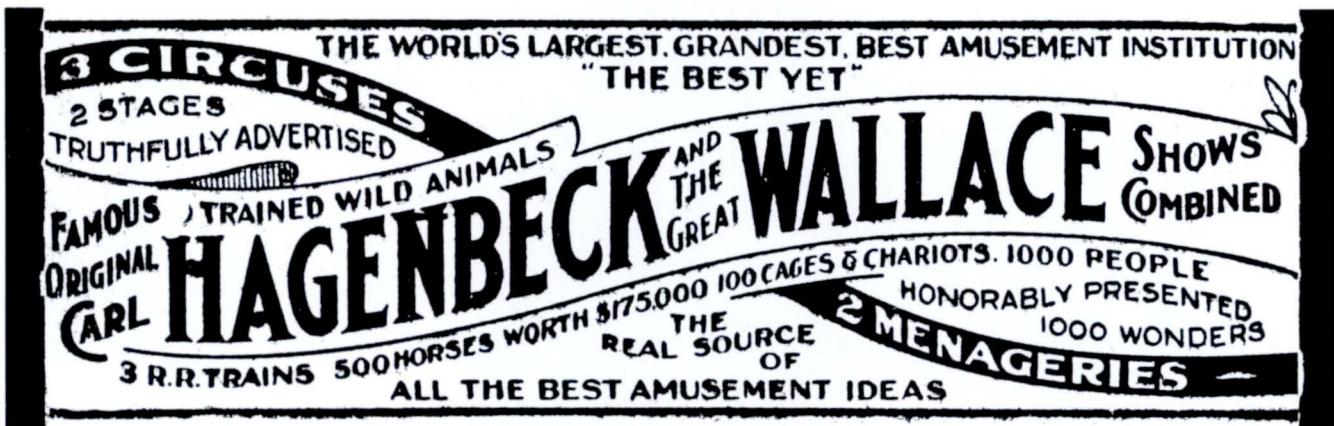
In Memoriam: Jim Brown

SEASON'S GREETINGS FRANZEN BROS. CIRCUS



AMERICA'S FAVORITE SHOW

WAYNE FRANZEN
PRODUCER



HAGENBECK-WALLACE CIRCUS SEASON OF 1914

By Gordon M. Carver

After a successful 1913 season the Hagenbeck-Wallace Circus spent the winter in Peru, Indiana, and by mid-March was making ready for what would be another successful season. All preparations were going well for the coming opening at the Coliseum in St. Louis, which had been lost the previous year because of the floods in Peru. The show was to open Saturday, April 11, for an eight-day stay through April 18. To prepare for the opening, a "Call" ad in *The Billboard* asked the musicians to report April 6 and the performers April 8, allowing three days for rehearsals of the full show. There was no side show here, it not being with the show until the canvas opener in Peru, Tuesday, April 21.

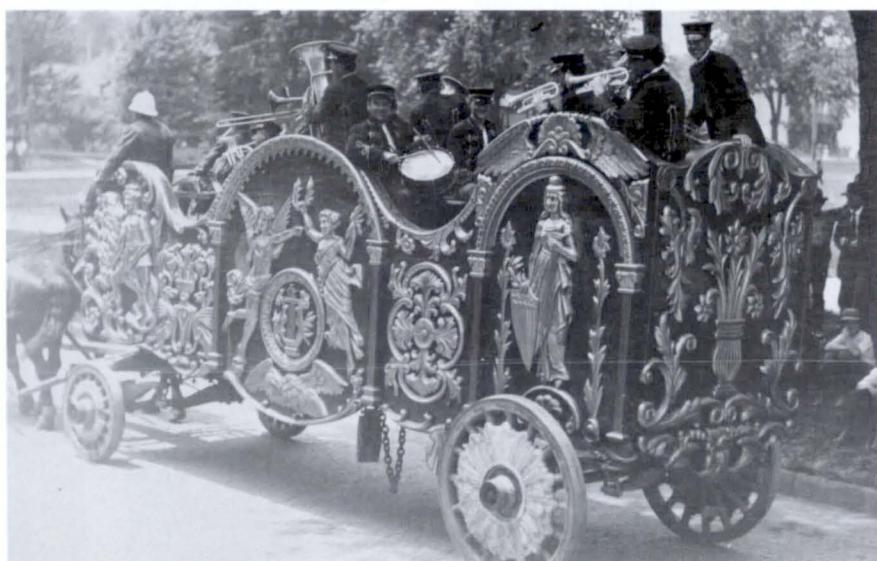
Hagenbeck-Wallace Circus again had two advance cars and an opposition brigade ahead of the show, and the three of them spent a week or more in St. Louis covering the billboards and building walls

The lead bandwagon of the 1914 Hagenbeck-Wallace parade was built by Bode for Ben Wallace. The carvings are near duplicates of the Columbia bandwagon

and filling the store windows with pictures and dates announcing the show's coming eight-day visit to the city. The show's first visit to the city had been a week's stay in April 1912 as the season opener. It had been a very successful visit and the Hagenbeck-Wallace management had decided then to establish that city as the permanent opening stand for each season. While that plan had been interrupted in 1913 by the flood in Peru, the management was now looking forward to another successful season start.

While the show had been warned that the St. Louis Coliseum was apt to be a "dead one," the business that they had had in 1912 demonstrated that it was far from "dead," and such was to be repeated in 1914. This building had a much greater seating capacity than either the Chicago Coliseum or the Madison Square Garden in New York, so that although they had only

built by Bode for the Forepaugh-Sells show in 1902. All illustrations are from the Pfening Archives unless otherwise noted.

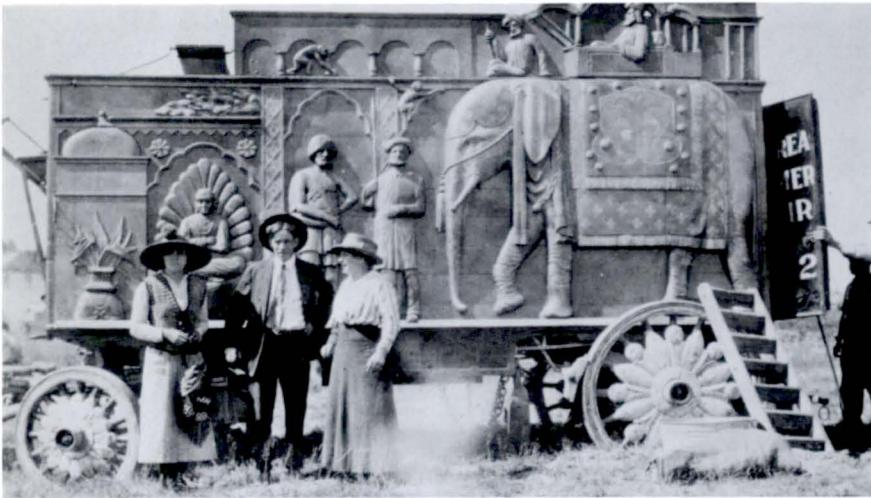


two capacity houses and no turnaways they had a number of houses that would have constituted turnaways in either of those two cities. The press gave only favorable comments about the show and the public's reaction was the same. Only two problems arose. The space for the display of the menagerie was very inadequate and at two late-night rehearsals before the opening serious battles between the wild animals and their trainers made it necessary to cancel these acts for the engagement.

The road season opened as planned on April 21 in Peru for the last time, as it was expected that the winterquarters would be moved elsewhere at the end of the season. At the end of the 1913 season Ben Wallace had contracted to winter the show on his farm in Peru. However, when Jake Posey, the boss hostler in his first year on the show, arrived, he found the draft stock in poor condition, with lice and leg sores. The contingent was nine animals short. Then in attempting to move the show off the lot after the opener there he had to cut out two six-horse teams because of broken equipment, lead bars, body poles, and harness. However, he managed to have this condition corrected by the time the show reached Cincinnati and he had no further problems of this sort during the season. He also added nine new horses to fill the vacancies and with proper feeding and care he soon had the rest of the horses in good health.

The receipts in Peru were the largest that town had ever given the show, perhaps because the townsfolk were aware that it was a sort of farewell. After the Peru date the show quickly moved east into Ohio at Marion, Muncie, Dayton, and Washington Court House, arriving in Cincinnati on Sunday, April 26, for a two-day stand, Monday and Tuesday. This was the first time in many years that the show had played in this fine city, so in some ways it was not surprising that the people turned out in droves and gave the show four tremendous houses.

The performance had now settled down into its road format. The big top, as reported in *The Billboard*, was perhaps a little shorter than in 1913, being a 160-foot round with three 50-foot and two 30-foot middles, instead of five 50s as in the previous year. But the performance itself was, if



anything, stronger than the year before. This was probably the result of Bud Gorman, who had taken over as Equestrian Director. As usual the performance was preceded by a half-hour concert by the band under the direction of Prof. Al. J. Massey. There were about 42 musicians, an unusually large group. The performance, as reported in *The Billboard*, was as follows:

- 1—The tournament led by the band was followed by lady and gentleman couriers on horseback in pure white, black, and spangled costumes that dazzled in their richness, 40 clowns, elephants, camels and chariots.
- 2—Mme. Bedini's statue horse of pure white with gold-braided trappings assisted by a pure white collie dog; Professor Brenck's bronze three-people statue act; another three-people group of Brenck's statues; Victor Bedini's statue horse and dog in pure white with gold-braid trappings.
- 3 Five trained elephants under the direction of Percy Phillips; Prof. Albers and a group of 10 leopards. (This act did not perform in St. Louis because of the accident during rehearsals.) Four trained elephants introduced by John LaFleur.
- 4—Over ring one in a melange of aerial acts were a double trapeze by the Wards, single trapeze by Doris Harris, swinging ladder by Miss Coyle, Roman ladders by the Four Courneilias, all performers wearing white sailor suits. Miss Coyle, as dainty and graceful as a fairy, was outstanding. On stage one the Frech Brothers in white sailor suits had an exceptional

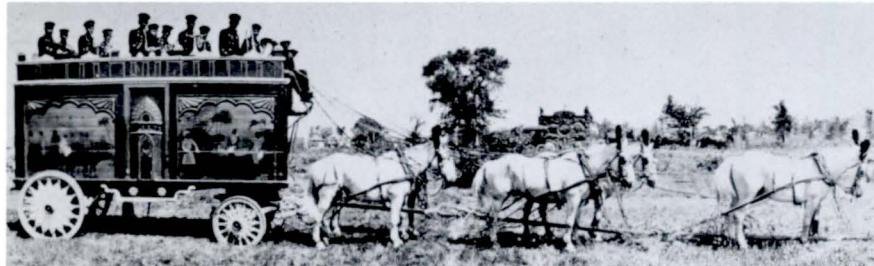
The Carl Hagenbeck Elephant tableau was a feature of the 1915 parade. The wagon was built for the Carl Hagenbeck show during the winter of 1905-06 by Bode.

perch pole act. From high over the center ring the marvelous Raschetta slid to the ground on his head, a terrific act getting much applause. On stage two a high perch pole act by the Deirick Brothers, also in white sailor suits. Over ring three were another melange of aerial acts, a double trapeze by the Fishers in white and silver, single trapeze by Paul Fisher in white satin, revolving ladders by the Milros in white and silver, and a carrying perch by the Liniger Brothers in white shirts and red trousers.

- 5—Prof. John White's Comedy Circus of ponies and dogs. The monkey riding the bucking pony got much attention; Prof. Kerslake's trained pigs did almost every acrobatic act in the book; Prof. Schweyer presented 10 trained polar bears; Kent's eight trained sea lions with one playing "Home Sweet Home" on horns got much applause; Prof. Shaw's Comedy Circus had jumping dogs and leaping greyhounds.

- 6—Lady riding act by Miss May Davenport in white satin on a white horse; Prof. Albers presented lions and leopards.

The Carl Hagenbeck India tableau appeared in the 1914 parade. This wagon was one of a number of wagons built by Bode for the Hagenbeck show during the winter of 1904-05.



pards riding a horse; Miss Dallie Julian in white satin riding a white horse with spangled flowers.

At this point a riot occurred. All 38 clowns broke loose and set the audience in an uproar of laughter with their many original antics.

- 7—Contortion act by Prickett, Luster and Maitland in green frog costumes; Imperial troupe of Russian Bicycle Riders in white skirts, gold trousers, and white stockings; The Great Waites Australian Whip Crackers. This was one of the most wonderful acts on the show (they later starred on Ringling-Barnum). His feats with the whip were marvelous and he astonished the audience. His feat of cutting a card, held by girl, with a whip 60 feet in length was nothing short of marvelous. Cor-nalla Troupe of bicycle riders in white costumes; Contortion act Stearns Brothers and Devere costumed as red devils.

8—Ring one—Double menage act by Miss Harris in white and Robert Stickney Jr., in top hat and tails; Ring two—menage act by Mr. and Mrs. Bedini, both in white; Ring three—double menage by Mr. and Mrs. Ownasay in black; On the track—Miss Nettie Carroll wearing black with American Beauty roses drove a handsome black steed to a buggy, Miss Melvo had menage elephant with white trappings and brass buckles, Miss Stickney appeared with a white buggy drawn by a white horse followed by a white collie, Miss Gorman in black and red and Miss Sadie Lychell all in black astride beautiful horses completed the act.

- 9—The Three Liniger Brothers in clown costumes in comedy acrobatics; Comedy acrobatics by the Jack Corelli Trio; Comedy acrobats Prickett, Luster and Maitland and comedy juggling by the Harddig Brothers; Comedy bar act by the Brock Brothers; Comedy acrobats Rice, Bell and Baldwin.

10—Revolving globe by Miss Corelli in green and white; Hand balancing by the Great DeKocks in gold; Risley balancing by the Okuras, four men in white; Strong man act by the three Deirick Brothers in pink tights and leopard skin jackets, a splendid act; Combination globe and perch act by Gene and Mary Enos, in pure white.

- 11—Gents bareback riding by A. Davenport; Pony and dogs riding act by Miss Stickney; Posing horse by Miss Louise Cotrell, the most artistic of all the acts, showing grace and beauty in the supreme.

12—Risley act by the Pacheco troupe; Double wire act by two men and two women fresh from Europe; The Great Arneson, his feature being to balance himself on a cane on the swaying wire (a kind of forerunner of Unus); Wire act by the Nettie Carroll troupe of five; Wire act by the Okura troupe.

- 13—Liberty horse and dog act by Mme. Bedini; Four zebras and a horse pre-

sented by Karl Kline; Football pony presented by Victor Bedini.

14—Big riding act by the Davenports on gray horses; Clowns on stage; Equestrian act by the Cotrell-Powell duo on pure white horses; Clowns on stage; Riding act by Dallie Julian in red and Fred Leggett in white on gray horses.

15—Acrobatics by the Freehand Brothers; The Five Cornellas troupe of acrobats; The ten Eugenes acrobats, beyond a doubt the greatest acrobatic troupe in the world, they alone make the show worthwhile; The two-man Del Fino acrobatic group in black with one woman in red and yellow; DeKock Troupe of acrobats of four men.

16—Flying trapeze by the five Fishers; Iron jaw teeth act by the Cevenes, three men; Aerial butterfly act by the Weavers; Flying trapeze by the six Flying Wards including Mamie.

17—Stage one—Prof. White's throwing mule; Center ring—three Harddig Brothers in clown juggling; Stage two—Prof. Shaw's throwing mule.

18—On the hippodrome track—seven races: boys' flat race, ladies' flat race, monkies' riding ponies, clown cart race, liberty horse race, Roman standing race, and Roman chariot race. The chariot race was a thriller and sent everyone home in a high pitch of excitement.

After the Cincinnati date the show moved to Springfield and Newark to finish April. That week ended with Lancaster and Athens, both in Ohio, on May 1 and 2. The show now started its move into the East, which was to be a "very short stay" compared to 1913. The week of May 4 took the show into Charleston, Huntington, Parkersburg, Clarksburg, and Grafton, all in West Virginia, and closed out the week in Cumberland, Maryland. In Charleston people were seated to the ring curbs at both the afternoon and evening shows. At Huntington a very muddy lot caused by heavy rains during the night and the eloquence of Rev. Billy Sunday's revival meeting failed to keep the crowds away. Parkersburg was the third day of deep mud, putting a hard strain on the draft stock.

The second week of May took the show into Pennsylvania at Uniontown, Charleroi, Greensburg, Butler, Punxautawney, and Bubois. At Charleroi a heavy rain and wind storm after the afternoon show blew down the side show top, badly tearing it. Two other accidents occurred during the week. One of the property wagons, in making a sharp turn on the muddy lot, toppled over, coming down on the back of one of the horses in the wheel team and breaking its back so that it had to be killed. The other accident was to the Weavers, iron jaw butterfly act. Their rigging broke as they were climbing for their act. The rigging fell on both of them but they were not seriously hurt. During the week it was announced that the two 30-foot middle pieces of the big top were to be replaced by two 50-foot pieces, thus adding 40-feet to the length of the big top.

The third week of May started with the



Prof. Al J. Massey and his band posed during a center ring concert during the 1914 season.

only New York state stand of the season, in Olean. Poor business was experienced there. The Ringling show, which came in later in the week, did no better, however. The rest of the week took the show back into Pennsylvania at Bradford, Warren, and Erie, then into Ohio at Ashtabula, then closing at Sharon in the Keystone State.

The next week, starting May 25, had them in Youngstown, Ohio. The *Youngstown Telegram* carried a couple of articles on the visit of the Hagenbeck-Wallace show. One article was titled "Throngs Watch Circus Parade." The following are excerpts from the article.

Probably the greatest number of people that ever assembled to witness a circus parade gathered on the down town streets Monday morning to watch the display of the Hagenbeck-Wallace combined shows as it passed through the city. The parade left the circus grounds at 10:15 a.m., proceeded to the center of the city and through the public square and then returned to the show grounds. Thousands blocked the down town streets long before and after the parade passed. A band as usual led off the parade followed by many animal wagons, elephants and camels. Circus men and women rode gayly decorated ponies and added to the luster of the spectacle. Few of the

The Ernest Brengk bronze statue girls posed in the backyard of the Hagenbeck-Wallace show in 1914.

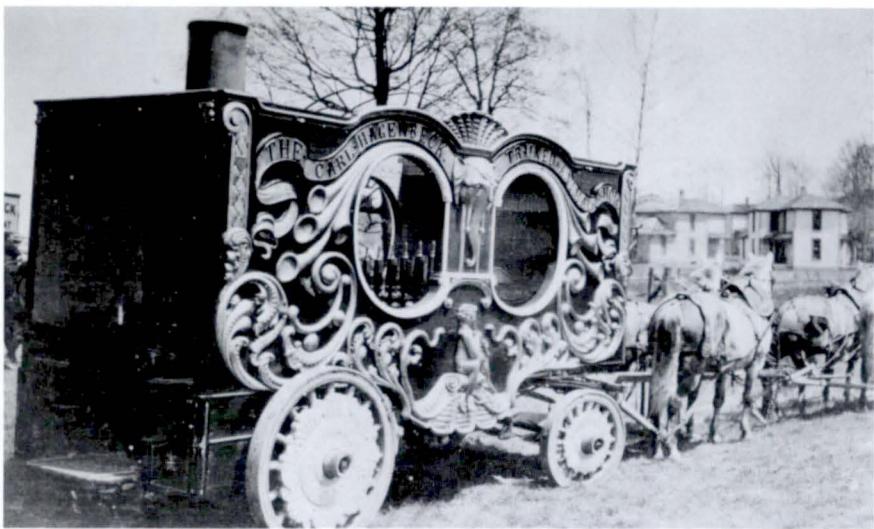


animal cages were open and the only animals in cages which could be viewed were two cages of lions, two of polar bears, llamas, birds and South American buffalos. Many elephants and camels lumbered along near the rear of the parade. From the time the parade first made its appearance in the public square until it had passed, its progress occupied 12 minutes of time. To many people it was disappointing.

The article concluded with the news that the three trains bearing the circus had arrived over the Lake Shore railroad and would leave on the same for Oil City, with the first section due to depart at 10:00 p.m.

The following day another article appeared in the Youngstown paper, stating that a child had been injured at the circus. It read as follows.

Miss Bessie Saxton, age 12 years, was painfully injured while watching the chariot race at the Hagenbeck-Wallace circus Monday afternoon. At some time during the performance a pop bottle had been thrown on the grass in the race track. The child and her grandparents were seated in the front row and when the chariots whizzed past them either the pop bottle was kicked by one of the horses or else broken by the wheels of the chariot. The broken bottle was hurled to one side with great force and struck the little girl in the leg. Immediately following the accident promoters of the circus persuaded Mr. Jones, the child's grandfather, to accept \$3 in settlement, which he did. However the child's father, upon hearing of



Another Bode wagon used in 1914 was the Carl Hagenbeck steam calliope. The wagon was part of the large group built by the Cincinnati firm during the winter of

the accident, immediately retained council and compelled the circus management to put up bond until the case could be settled.

Meadville, Pennsylvania, and Warren, Ashland, and Kenton, Ohio, finished the week. Considering that it was May, the weather for the most part at the end of the month was fairly good. During the month very few parades were lost and business was satisfactory. It had been anticipated that several towns would be opposition stands with Ringling; but although the towns were heavily billed by them, for some reason they cut them from their route and did not appear. During this period through the hilly parts of Pennsylvania, on most runs the train was moved in three sections.

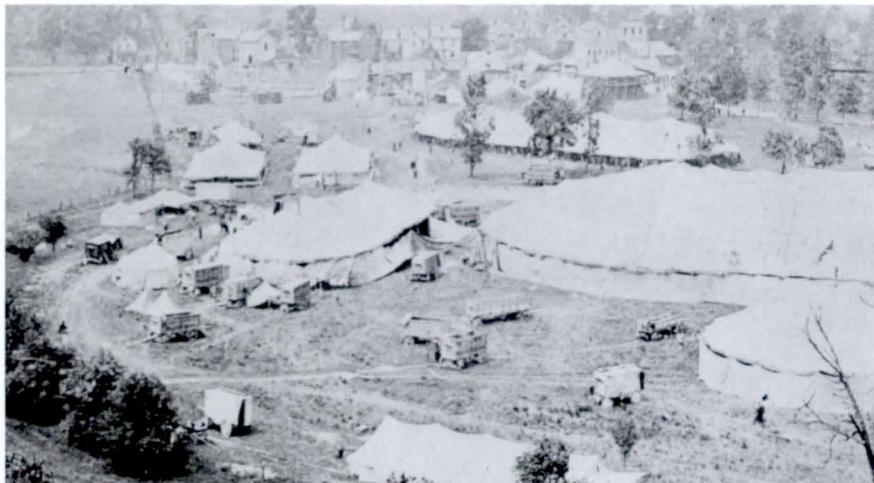
Besides Cory and Talbott, the owners, other members of the executive staff and bosses were headed by R.M. Harvey, the general agent. The equestrian director and his assistant, already mentioned, were Bud Gorman and Robert Stickney, Jr. George Wombold was the boss canvasman, with

1904-05. The calliope was destroyed in a train wreck of the Hagenbeck-Wallace show in Ann Arbor, Michigan, June 1, 1917.

three assistants. Andy Dibbins was in charge of ring stock and, as previously mentioned, Jake Possey with one assistant had the draft stock. Another well-known oldtimer, Blackie Williamson, was boss property man for the big show. James Davis, a name to remain well known for some years in the business of feeding circus people, was superintendent of the cookhouse, with his wife and son assisting. Percy Phillips was responsible for the elephants and other menagerie animals. Buggy Stump was the trainmaster. Privileges were handled by Frank H. Beatty.

To prepare the public for the show's coming there were two 24-hour men, one of whom was Al Hoffman, another name that continued to be known in the circus for many years, and two advance cars. Car #1 was managed by J.E. Evison, and car #2 by C.C. Cheuvront. Finally, Floyd King was the contracting press agent about two

This lot scene of the Hagenbeck-Wallace show was taken during the 1914 season.



weeks ahead of the show. As to the men on the advance cars, car #1 had about 20 men, all lithographers and bill posters plus one programmer. Car #2 had about the same but it also had several bannermen who hung the big cloth banners, the spectacular displays on the downtown walls and other large surface areas. Since the men ate on the cars each car had a cook-steward who prepared the meals. Finally, the opposition brigade was headed by George Hedges, Jr., with five men.

June opened at Columbus, the first time in several years that the show was not flooded out there. The weather was fine and business great. This was the start of two weeks of good business in Ohio. After Columbus came Zanesville and Steubenville. Here it rained so hard in the morning that the tents had to be lowered. But the storm subsided so that the tents could be put up and the matinee was given at 4:00 p.m. Although a big day of business was somewhat curtailed, all ended well when the big hill was safely negotiated in getting the wagons back to the cars that night. The week ended at Wheeling and Washington, Pennsylvania. Wheeling gave the show good business.

The second week in June opened with two days in Pittsburgh, where the sun beat down, giving the show its first torrid spell of the season. This resulted in rather light matinees but the night business was big. After Pittsburgh the show moved west into Ohio at Alliance, Mansfield, Sandusky, and Tiffin. Lima, Monday June 15, was the biggest Ohio stand of the season. The rest of that week was spent in Indiana at Fort Wayne, Huntington, Logansport, South Bend, and LaPorte.

The last full week of June opened at Elgin, Illinois, followed by Kenosha and Janesville, Wisconsin, where Al G. Barnes visited for the day. The *Janesville Daily Gazette* carried an article the afternoon of show day. It read as follows.

The circus was late in reaching Janesville. There were later luncheons and in some homes the meal was dispensed with, owing to the fact that the morning parade did not reach the down town section of the city until after twelve.

The delay was due to the late start from Kenosha, their last stand, owing to last night's storm and the streets were already well filled with spectators before the long haul to the lot which began shortly after seven. It was a fine parade, the animals and horses being unusually excellent, and the bands discoursed sweet music. The street cars were crowded to overflowing and many clung to the hand-guards and railing. The side shows did a land office business. A tall, slim young man, depicted in flowing terms the merits of his attraction and the wonders to be seen on the "inside" for the price, ten cents. The snake lady looked bored as she gazed down on the gaping crowd. The giant shuffled awkwardly in his massive chair and in-

quired of the ball score. The side show band played as only circus bands can play and the general verdict was to "see it all." Preceeding the performance by thirty minutes a concert of classic and popular music was rendered by Prof. Al Massey's band of sixty-eight soloists.

No time was lost by the circus men once they reached the city. The cook stove is the first thing that interests circus folks. And so this morning the first to nose its way into the air was the one in which 17 chefs preside. In the cook house there are 22 feet of steel cooking range, and a half hour after the arrival of the first wagons on the show ground, savory fumes were issuing from a dozen little smokestacks. Jimmy Davis, who presides over the culinary department of the Hagenbeck-Wallace circus said that almost 1,099 people were on hand for breakfast. They wanted their coffee as well as their griddle cakes, and more than 3,000 of the latter were served.

Some of the information and phrases in this article turn up in other cities and it appears that a press handout by the show was reworked to some extent by the local paper.

Rockford came next on June 25, where heavy morning rains left the lot very muddy, but the crowds came to both shows in spite of this. In Freeport the following day there was more rain and mud, causing a late matinee and so-so business, and finally Clinton, Iowa, where there was a late arrival and a late matinee to fair business. This was certainly not a week to remember. The month ended in Davenport and Cedar Rapids. During this period the show was short-handed and was often late getting off the lot. Jake Posey, his drivers, and horses did a good job in getting the wagons from the lot to the runs in good time.

During the later part of this month, although their routes did not cross or even come very near each other in time or place, the Barnum & Bailey show put up a lot of paper.

The parade that Hagenbeck-Wallace Circus put out in 1914 was quite substantial, somewhat larger than in 1913. While we don't have an order of march, we do have a fairly descriptive picture of it. According to *The Billboard* it was "the grandest ever produced by the Hagenbeck-Wallace management." There were at least four bands—two from the big show band, the black band from the side show, and a clown band. The lead bandwagon had a black eight-horse hitch with beautiful trappings and two white plumes on each horse. There were also an air calliope and a steam calliope. Many mounted groups were in the line-up, including tandem teams driven by stylishly gowned women, as well as some small carts, including clown carts. There were both open and closed cages, including one of the largest non-hippo carrying cages of all time. Several tableau wagons were also in the line of march. The parade ended



The small snake den in parade in Bartlesville, Oklahoma, on October 3, 1914.

with a long string of camels, other lead stock, and the elephants, believed to be nine in number, and the steam calliope. This parade was about a mile and a half long and compared favorably with both the Barnum & Bailey and Ringling Bros. parades.

July opened at Waterloo, Iowa, followed by Marshalltown, Des Moines, and Perry. Hagenbeck-Wallace was the first show in Des Moines and did big business at both shows. At Perry, Saturday July 4, the home town of the show's general agent, R.M. Harvey, the tracks were next to the lot and the lot only three blocks from the center of town. And it was here that the show had the biggest afternoon cash receipts in its history. For the first time every grandstand chair was sold at the downtown ticket desk. The crowds were packed to the ring curbs, and all were paying customers as the complimentary tickets were honored only at the evening show. The afternoon concert also did the biggest business so far that season. Then after the matinee was over, the show folk engaged in a July 4th social event of sports and boxing. That evening after the night show many went to a hotel downtown for some dancing.

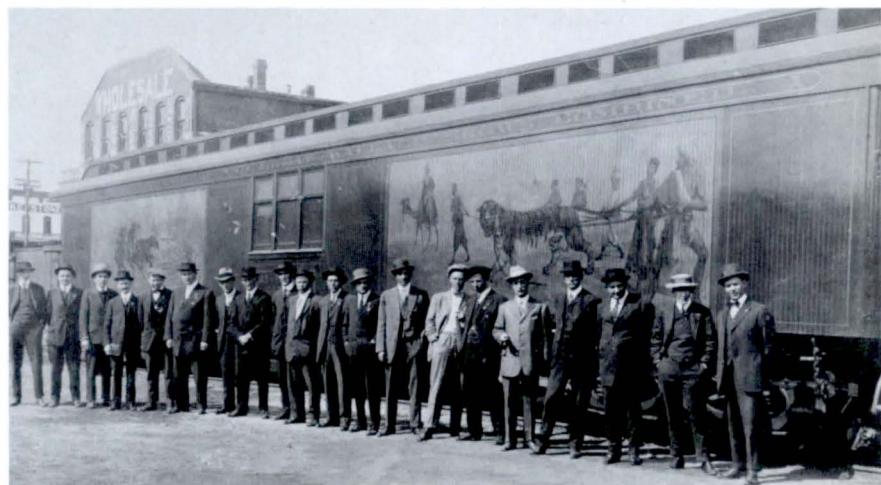
The No. 1 advance car of the Hagenbeck show in 1914 carried 22 men. The No. 2 advance car carried 18 men.

The first full week in July was spent in Sioux City, Council Bluffs, Omaha, Nebraska City, and Clarinda. Then came Ottumwa, Oskaloosa, Washington, and Burlington before the show moved back into Illinois at Monmouth. In Burlington, just as the matinee started before a packed house, a wind storm struck which took down both the side show and menagerie tops. An article in the Monmouth paper told of the storm that had created near-panic in the circus tent in Burlington the day before. It read,

The circus people had a thrilling experience in Burlington yesterday afternoon. The wind and rain storm passed over the city during the performance and many feared the tent would fall. One woman created a near panic by getting upon her feet on her seat and shouting "My God, the tent is going over." Suiting the action to the word she jumped from her seat to the ground and fled, followed by many others. When the wind subsided with no more damage than the pulling over of a pole or two, the spectators who left their seats returned and the show continued. The animal tent was blown over but no damage resulted.

The show played Kewanee after Monmouth. Next came Quincy, Macomb, and Galesburg, all in Illinois. An article appeared in the Galesburg newspaper on show day. It read as follows.

Dearth of assistance delayed the



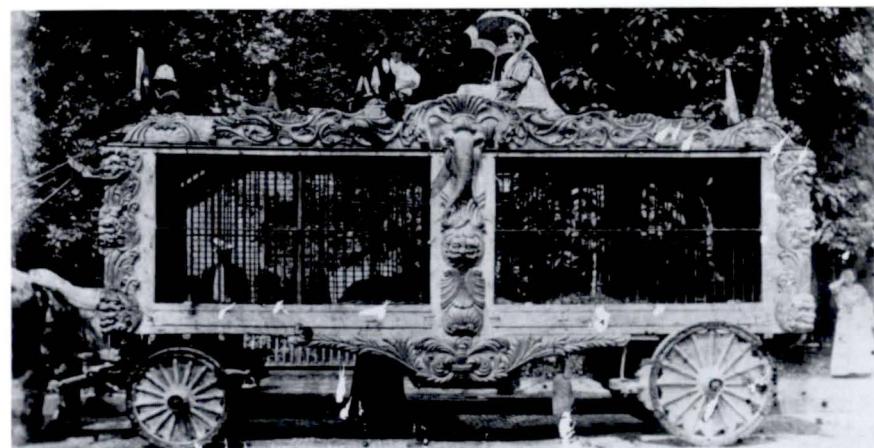
parade plan today of the Hagenbeck-Wallace circus. The foreman of the tent gang stated this morning that almost fifty percent of his canvas gang had abandoned the company for work in the western wheat fields. The circus in making its run across the state of Kansas was almost depopulated of workmen and when the show hit this city the force was decidedly short handed. Every boy in the city who could be secured to lend assistance was hired to work on the grounds this morning, and many of the local horsemen acted as drivers for the wagons. Of the 125 men usually employed in the big tent, only 56 remained when the circus hit the city and the laborers from other gangs were forced to help in erecting the main tent.

The Burlington freight depot was the mecca for hundreds of persons early this morning who began assembling at daylight to watch the arrival of the three long trains of yellow cars bearing the circus paraphernalia and equipment. The first section carried the stake and chair wagons, cook tents and four sleeping cars bearing the working men and bosses.

"Hold your horses, the elephants are coming." So shouted a well-tanned man on horseback as the first sign of the parade approached in the distance. There was a rumble of drums, a shrilling of piping fifes and a clatter of cymbals and the parade was on. By the side of the band wagon and behind the shrieking caliope which tooted melodies like "Get Out and Get Under," and "I'm on My Way to Mandalay," was a cloud of small boys who kept tireless pace as they reeled off mile after mile. The tigers and lions looked bored and the hyenas yawned with accumulated ennui. Behind the gorgeously caparisoned riders, men and women, in tights and spangles and breastplates of gold and steel came the tableau wagons of burnished gold and flaming red.

With the parade over the show grounds became the objective point. The doors to the big tent were thrown open at 1 o'clock. An hour was allotted for the inspection of the Hagenbeck zoo, among the finest in the world. Preceding the big show by thirty minutes, a concert of popular and classic music was rendered by Prof. Al Massey's concert band of forty-five soloists. It was shortly after 2 o'clock when the big show began.

Peoria, Lincoln, and Pontiac followed. At Peoria the Barnum & Bailey show was only a few miles away but did not seem to hurt business. In fact, Iowa, Nebraska, and Illinois had all given top business in spite of competition from other shows. Although the management had considered taking the show into Canada during this period, the



This large, heavily carved cage carried trained leopards in the 1914 parade. The cage was built for Ben Wallace around the turn of the century.

fact that they finally decided not to do so turned out to be a good decision, for those shows that did venture into the Dominion found poor business. The month ended at Joliet, Hammond, Benton Harbor, Dowagiac, and Battle Creek.

During the month Talbott sold his interest in the show to Cory and returned to his home in Denver. Talbott was a well-liked member of the staff and many felt he would be missed. This left Cory virtually the sole owner of the show.

While the show had started the season with a big top that had three 50- and two 30-foot middle pieces, as has already been noted, the two 30s had been replaced by two 50s, making it now 160 feet wide by 410 feet long. The menagerie top was also a six-pole top, being a 90-foot round with five 40-foot middles. The side show was a 75-foot round with two 40-foot middles, but we have no data on the size or nature of the side show bannerline. There was only one draft stock top but it was a big one, being an 80-foot round with four 40-foot middles. The sizes of the other tops are not known.

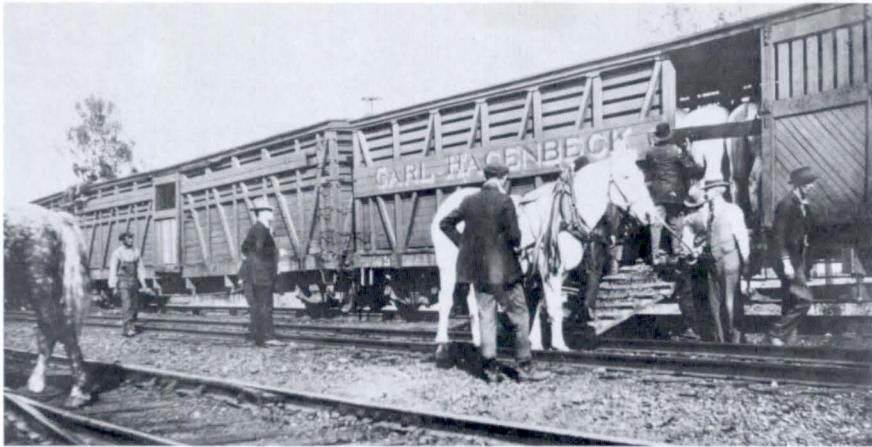
The month of August was opened at Ypsilanti, Michigan, on Saturday. The show then moved into Detroit for the third and last two-day stand of the season. Gentry Bros. Dog and Pony Show was in Detroit for that whole week playing at a different location every day but it was not considered much opposition. There was much visiting between the show folk on Sunday and the two following days. The rest of the week was spent in Pontiac, Flint, Saginaw, and Bay City. The next week started in Lansing, where during the parade a heavy rain started soaking everyone. The rain continued the rest of the day, spoiled business, and made it necessary for everyone to go to the cars in wet clothes, one of the less pleasant problems associated with circus troupings. Then came Hastings, where there was a late arrival due to engine trouble but the parade and matinee were able to start on time. The next day, while unloading the horses at

Grand Rapids, an old-time driver, J.H. Conklin, known as Gasoline Blacky, was pulled by one of the horses directly in front of a switch engine and mutilated beyond recognition.

Finally, on Thursday at Sturgis there was a big matinee audience when just as the third display was starting the wind commenced blowing and quickly reached gale proportions, striking the big top endways. The big top did not go down but was lifted well into the air, causing some of the quarter poles to dangle as much as 10 feet above the ground, swinging into the reserved seats and injuring a number of people. One man was killed and a number of others had to be hospitalized. Many people panicked trying to escape from the tent. The storm was over in a matter of a few minutes and, after the injured had been removed and order restored, the performance was resumed. In spite of the strength of the wind, no stakes were pulled and the only tent to go down was the menagerie.

An article appeared in the *Detroit Free Press* on August 14 telling of the blow down in Sturgis the day before. The article stated that 16 persons had been seriously injured, two of them perhaps fatally, when a terrific wind storm blew down the tent of the Hagenbeck-Wallace circus. Those hurt were listed by name and injury; one man suffered a skull fracture. The article continued,

The storm broke just as the performance proper was about to begin. The wind struck the big tent with cyclonic force, ripping the canvas, snapping guy ropes and throwing the heavy center poles right and left. The crowded eastern side section of the reserved seats was blown down burying scores under the debris. In the semi-darkness the roar of the wind and the crashing of the thunder that almost drowned the bellowing of the frightened elephants threw the crowd into a panic and there was a frantic struggle to get clear of the fallen boards and canvas. The animals were hurriedly caged and a stampede was averted. Every doctor in town was sum-



moned and all worked in a driving rain aiding the injured.

As a result of the storm the show was sued for damages. The suit alleged that the stakes that held the quarter poles were not the proper size or driven deep enough, nor was the audience in the big top notified of the approaching storm. The jury returned a verdict in favor of the show. There was a motion made for a new trial, which was ultimately granted by the Appeals Court judge. However, as the plaintiff had by then died, he being past 80, the new trial was never held.

In the court's opinion for the granting of a new trial there was an interesting description of the tent, equipment and the effect of the storm on it, the show people, and the audience, from which we here quote:

The defendant's main tent or "big top" was 360 feet in length and 150 feet wide [actually 410 by 160 feet] and was set up in Sturgis so that its greater length was north and south. The canvas carried in 16 sections each weighing about 1,000 pounds. In erecting the tent the ground was first measured, pins being used to designate the position of the center poles and other poles, and the position of the stakes around the outside of the canvas. There were two, per-

Two of the baggage stock cars being unloaded in 1914. The show used 13 stock cards, 2 advance, 25 flats, and 13 sleepers during the season. Chappie Fox collection.

haps three, center poles [an error, there being six], a number of poles between them, and the circumference of the tent called quarter poles, side poles around which the side walls of the tent were carried, and the stakes, numbering between 180 and 190, driven about 17 feet beyond the edges or sides of the canvas. The canvas in the top was secured to ropes by being sewed, the rope running from the bail pieces or collars fitting around the poles and from the peaks of the tent and so to the edge of the tent and the ground, ropes also passing transversely around the canvas. These ropes, when the tent is in position, are under the canvas, supporting it. The canvas was made of 6-ounce duck, and was bought, new, in April 1914, and was in use until the day of the occurrences here considered. The

The menagerie tent after a storm and blow down in Sturgis, Michigan, on August 13, 1914.



seats in the tent were wholly disconnected from the tent itself. The stakes were driven, after measurements were made, by a mechanical stake driver, operated by an engine on a truck or wagon. The men engaged in this work have no other duty to perform; at least until that duty is fully performed. The stakes were from 4 to 4½ feet long, and from 3 to 4½ inches in diameter, sharpened, or smaller, at the end which entered the earth. Properly driven, they should go into the earth from 30 to 36 inches. They were driven vertically into the earth. A stake in the outer row having been driven the mechanical stake driver, was moved in a rotary way so as to bring the hammer over the position of the stakes in the inner row, some 2 to 2½ feet inside those in the outer row. It requires two hours and more to drive the double row of stakes, the truck completing a circuit of the ground. The tops of the driven stakes should stand above the earth not high enough to interfere with the driving of wagons over them in other operations. The top being laid upon the ground, the sections laced together, the center poles erected and stayed by guys, the circumference fixed by the guy ropes to the stakes, the tent was raised, first high enough to admit the placing of the quarter pole and side poles, then completely. Thereafter it was "guyed out," several men pulling on each guy rope, which is fastened by a hitch to one then another of the two rows of stakes. This left some six or seven feet of the guy ropes—1 inch manila rope—unused. In an emergency, as a storm, other stakes are driven by men with hammers, and the ends of the guy ropes used to make additional fastening to the ground. So, in an emergency ropes are thrown over the tops of the side poles, at the eaves of the canvas, carried to the stakes, or the wheels of wagons, or to any other available and sufficiently heavy object, and fastened.

The storm upon the occasion here in question came from the northwest—some witnesses say from the west—with a general direction of from northwest to southeast. It exhibited some of the phenomena peculiar to winds, being variable, harmless in places, destructive in others, described by some observers as rolling, by others as having a rotary movement, by all as making a rather narrow lane in the air and upon the earth. Defendants tents were not blown down. [This is another error as the menagerie tent was blown down.] The interrupted performance proceeded. None of the small tents and refreshment stands was blown down or much, if any, disturbed. Automobiles standing about

the grounds, some with tops up and curtains drawn, were not blown about or injured. Few outhouses, or trees, in the immediate vicinity were blown down. The history of the storm shows, however, that at some distance, several miles away, a large building, some 90 by 16 feet, open on one side, was turned over, carrying cement piers to which it was fastened, a scaffold nearby was blown away, some boards being carried a distance of 80 feet, and in various ways considerable damage was done by the wind. The record shows a great lack of uniformity in what different persons observed. Some describe the morning as promising a storm, others say it was a hot day with sunshine. Some who attended the show noticed no warning in the sky or air, others, shortly before the storm broke, were apprehensive, and a few took their families out of the tent. The defendant's agents seem to have been observing. Several gangs of men were set to driving emergency stakes, and efforts were made otherwise to strengthen the hold of the tent upon the earth.

When the grand entry or cavalcade, with which the performance began, was concluded, just as the storm broke, the elephants, a part of the parade, were taken out through the dressing room to a distance from the tent, instead of being returned to the menagerie. Defendant's testimony tended to prove that this was a precaution adopted in the interests of safety, on account of the danger that the animals, restless during a storm, may stampede. When the storm broke and the canvas began to heave and the poles to dance, there was a panic, or near panic, people arising and leaving their seats and crowding to the entrance, others finding a way out under the tent, many dropping from the seats in efforts to escape. Employees of the defendant advised the people to remain seated, so also did others, not employees, who evidently thought to allay the fears and prevent a stampede.

It was on the side opposite to that from which the wind came that the considerable mischief was done. The lifting movement of the canvas which drew the stakes that to which guy ropes were fastened and lifted the quarter poles, was destructive on the easterly side of the tent. There was testimony tending to prove that there were holes, small ones, and a few of them, in the top when it was erected and that the canvas was split or torn by the wind or its action; that the canvas was discolored and appeared mildewed. There was testimony of the opinions of various witnesses that the vertical driving of the stakes was im-

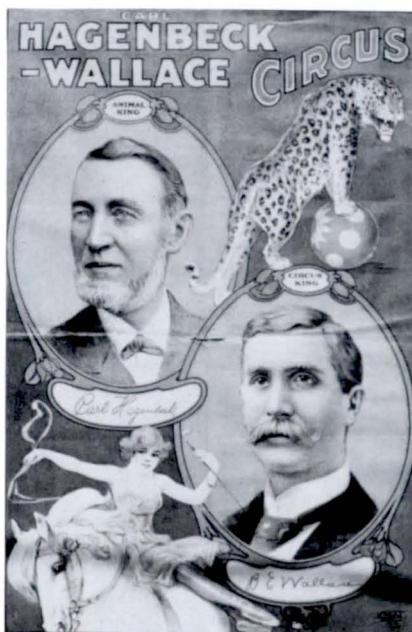


The Eagle chariot was on the show in 1914. The pony wagon was built for Ben Wallace by Sullivan & Eagle of Peru, Indiana.

proper driving and that if they had been driven at an angle they would better have resisted the lifting power of the guy ropes and the top. So, too, witnesses were permitted to express the opinion that some of the stakes were too blunt—not properly pointed.

Various witnesses testified about the depth to which the stakes were driven, to the measurement of the stake holes after the show had left

The Erie Lithograph Co. produced this fine portrait bill that was used in 1914, as well as a number of other years.



the city, to measurements of stake holes in another city, where an exhibition was given. Two witnesses, whose testimony seems more or less incredible, testified that, immediately after some stakes had been driven, and while the stake driver was at its work, they tried stakes by pulling on them and found them loose in the earth, yielding by sideways movements to such force as they applied. One, at least, of these witnesses expressed the opinion that he could have pulled the stakes, or some of them he handled, with his hands. On the other hand, the undisputed testimony is, in substance and effect, that the defendant used stakes of the size and kind, and drove them in the same way, that all other large circuses employ; that the method and making and erecting is the result of experience and is that employed by all large tent shows.

Following Sturgis came Hillsdale, Friday, August 14, where three sailmakers from Chicago spent the morning mending both the big top and the menagerie top. The week ended at Adrian. The rest of the month was spent at Toledo, Defiance, both in Ohio, then Wabash, Lafayette, Crawfordville, and Shelbyville, all in Indiana. The last full week of August the show was in Indiana at Indianapolis and Terre Haute, followed by four Illinois stops at Danville, Bloomington, Alton, and Roodhouse. On Monday, August 31, the show moved into Missouri at Mexico.

The side show was managed by J.E. Ogden with three ticket boxes on the front. Music was supplied by Percy Lowery's band, dancers, and minstrels. Harry Nugent was the inside lecturer and also did a Punch and Judy show, while his wife, Ethel, had a musical act. There were only two so-called "Strange People," a spotted family and Charles Otkin, giant. Other acts were a tattooed man, strong man, and a man who did vegetable carving. There were also

two oriental dancers and two oriental musicians for the usual "blow off, for men only" show behind a curtain, the forerunner of the strip acts of later times.

September, through the 9th, was spent in Missouri at Marshall, Jefferson City, Sedalia, Nevada, Clinton, Springfield, Carthage, and Joplin. At Springfield the show arrived on Sunday after a fairly long run of 106 miles. This was Labor Day and the show was surprised by the crowds. They were so great that a second matinee had to be given, with the result that the Hagenbeck-Wallace Circus had the biggest one-day cash receipts in its history. Except for St. Joseph, Missouri, on the 14th, and Vinita, Oklahoma, the last day of the month, the rest of September was spent in Kansas. In St. Joseph a deluge of rain spoiled what would otherwise have been a very good date. Kansas was uniformly good to the show and the route there, starting at Pittsburg on the 10th, was followed by Chanute and Lawrence. After the return to Kansas at Atchison came Leavenworth, Olathe, Emporia, and Salina. Salina, a normally dead town, gave a great day's receipts. Monday the 21st in Wichita was expected to be a big day but extremely heavy rains all day spoiled that expectation. The rest of the week, though, gave good business in Newton, Wellington, Ar-

kansas City, Fredonia, and Iola. Fort Scott, on the 28th, was a town completely wrapped in both cloth and paper bills as Sells-Floto Circus was due in the next day. However, the people refused to wait for the "25 cent show," as the Sells-Floto show advertised itself, and gave Hagenbeck-Wallace a very fine day's business. Vinita closed out the month with very good receipts.

This year Hagenbeck-Wallace had a second side show on the midway called "The Wonder Zoo." It was a strange mixture of human and animal oddities. The show was owned and operated by Warren Irons. There were three ticket boxes on the outside and a trio of Scotch Bagpipers to furnish bally music. Inside there were Thelma, fat lady; two midgets, Chief DeBro and the smallest bearded man; and a snake charmer. The animals consisted of WuWu, the world's smallest elephant; Black Ark, "a strange wild animal found only in darkest Africa;" snakes and some other small animals.

Starting October with three more stops in Oklahoma at Muskogee, Tulsa, and Bartlesville, the show returned to Kansas for two full weeks as it wound down the season. Generally good business continued at Anthony, Hutchinson, Great Bend, McPherson, Abilene, and Clay Center. Clay

Center, although small, seemed to be a good circus town, for it was frequently visited by the larger shows. These towns were followed by Manhattan, Holton, Topeka, Ottawa, Eureka, and Coffeyville. With only seven days left in the season, the show began a quick move towards winterquarters through Arkansas at Fort Smith, Russellville, and Hot Springs. Thursday the 22nd was spent en route to Memphis, which was followed on Saturday at Covington, Tennessee. The show closed the season Monday the 26th at Mayfield, Kentucky, moving from there to Cincinnati, where it would go into winterquarters.

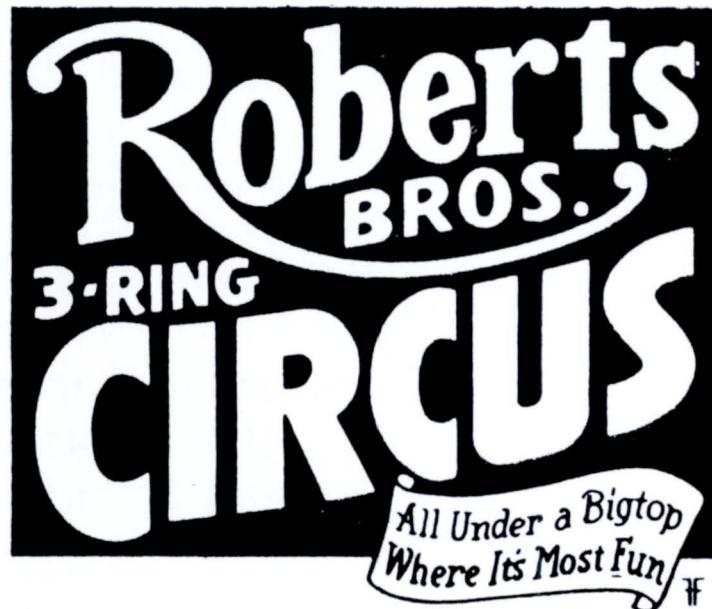
The season was 24 weeks long, a little shorter than the previous two years, but it traveled 10,890 miles, about 1,200 miles more than in 1913. The longest run was from Hot Springs to Memphis, a jump of 203 miles, one day being used for travel. The shortest run was from Council Bluffs, Iowa, to Omaha, Nebraska, just across the river from each other, a run of only 3 miles. After the opening eight days in St. Louis, there were only three other cities in which they stayed for more than one day. They played two days each in Cincinnati, Pittsburgh, and Detroit. They were billed in 157 localities and made them all. It was considered a very good season.



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The Stowe Bros. Circus - A Real Family Tradition

Part I

By John F. Polacsek

One of the pioneer circus families from the nineteenth century was the Stow or Stowe Family out of Ohio and Michigan. Their name, spelled both ways—with and without the “e,” was well known throughout the midwest. The family was actively involved with traveling tented amusements from the 1850s to the 1920s. This family-based operation had its beginning when the American circus was still in its formative stage, and was active in wagon, rail, and steamboat operations.

The first reference to a Stow show was in June, 1850, at Toledo, Ohio, when the local editor observed that the public should “look in upon Stow’s. He’s got ‘the elephant’ this time and no mistake.”¹ The editor was referring to a hall show performance, and the fact that it was a worthwhile effort. The phrase “seeing the elephant” referred to seeing something for the first time, or experiencing something unique, as opposed to the existence of a menagerie.

In the mid-1850s the Stowe family began to migrate to Fulton County in Northwest Ohio and settled around the town of Ottoskee. It was there that the family members, John, Eliakim, Wesley, Harrison, and Apolus (known by the initials A.B. or A.D. or Acey) took up residence. John Stowe opened Stow’s Hotel, a public house that catered to accommodations of travelers and showmen. His brother Eliakim was an early merchant in Ottoskee, while Harrison became a farmer.² A brother Wesley did not migrate into Fulton County until April 1860, and he listed his occupation as blacksmith. Apolus was in and out of the county, and settled in Michigan as a permanent residence.

With the coming of Wesley Stowe to Ottoskee the brothers decided that the time had come to assemble a circus and make Ottoskee their base of operations. Under the guidance of Eliakim, or “Uncle Ike” as

he was known, the Stow & Company Great Show and Collesseum took to the road in the spring of 1860. Throughout Northwest Ohio and across the state, flaming posters announced the coming of the show. The show did not advertise in the local newspaper columns, making it very difficult to trace the route.

The route began at Perrysburg on June 2, 1860. Though not a review of the show, a pointed comment by the editor of the *Perrysburg Journal* proclaimed that “The Show was in town on Saturday. It didn’t create much of an excitement although the musicians ‘tuted their horns’ wonderfully. Cause—they didn’t advertise.”³ The show moved south to perform in Findlay on June 8. There the local editor commented that those who were “fond of fun will have an opportunity of laughing considerable, at the reasonable expense of 25¢; children that do not cry will be admitted under the canvas for 15¢.”⁴ The show then dropped from sight for two months, then reappeared on the eastern side of the state on August 5 at Youngstown.

The editor of the *Mahoning County Register* noted that those people with “quarters and time to spare will be gratified to learn that something in the show line is to visit Youngstown this week.”⁵ There was to be a startling array of acrobats, clowns, comedians, India-rubbermen, dancers, and other artists all heralded on show day by a procession through the streets at 11:00 a.m. A later column of the *Register* noted that when the show came to town it enjoyed crowded audiences, but the editor could not speak from personal experience. Apparently, with no newspaper advertising, the advance agency had no reason to come forth with the usual complimentary tickets for the editor. Thus, while the editor could not speak about the performance from a personal note, he could “hear any amount of grumbling from those who invested 25¢ on the occasion, concerning the humbugous nature of the exhibition.”⁶ Whether the show was a “humbug” or not is hard to say, but the lack of complimentary tickets and newspaper advertising did not bring forth a good review.

A few days later the *Register* ran a column from a Warren correspondent concerning the exhibition of the Stowe Show there on August 18. Apparently the Warren correspondent was also lacking the complimentary tickets:

Outside appearances were all against it, and we learn from those who were so unfortunate as to attend its performances that it was an “unmitigated humbug” a “complete sell.” We speak from hearsay, fortunately not from experience.⁷

If this was not enough, the *Register* also ran a notice from a Canfield correspondent with regard to the “bad” example set by the showmen. After the show left town there were heard cries of distress coming from a young lad who was playing India rubber man. Apparently he had placed himself in such a position with his leg behind his head, that he could not get it back. He soon was relieved but with a “severe admonition from his mother to leave such tricks, hereafter to loafing, traveling showmen.”⁸

The show stayed in Ohio, and the band even took time off to do a little freelancing. A band competition was held at the Western Reserve Horse Breeders’ Association fair at Ravenna, and was open to all competitors. The circus band was up against bands from Deerfield and Streetsborough, and easily walked away with the premium for being the best band there.⁹ It was hard to compete with a professional band which played daily. The Stowe Show continued to play in the area, performing at Mantric on September 28; Shalersville, the 29th; Franklin, October 1; Akron, the 2nd; and

Billstand for Stow’s Circus at Bryan, Ohio, October 1, 2, and 3, 1867. Note pictorials for George Cutler, the “American Samson.” This picture was mis-dated as 1850 by Charles Bernard when he sold copies of this photo in the 1930s. Author’s collection.



returning to Youngstown, the 5th. They then proceeded westward and took up winterquarters in Ottoskee.

For the next few years little is known of the Stowe Family Show. John and Apolus moved in and out of the county, presumably going to Michigan. The remainder of the Family showed up in the 1860 Census for Fulton County:

Eliakim Stowe, age 30—occupation showman (business manager of the show)

Jane E. Stowe, wife, age 24

Benjamine Stowe, son, age 16 (presumably from a previous marriage)

Cynitia F. Stowe, daughter, age 7

Josephine Stowe, daughter, age 6

James Buchanan Stowe, son, age 4

Homet Stowe, daughter, age 2

Harrison Stowe, age 23—Occupation farmer (He performed feats of agility as the India Rubber Man)

Emma C. Stowe, wife, age 20

James H. Stowe, son, age 6 months

Wesley Stowe, age 30—occupation blacksmith (Producing clown and general maker of merriment)

Hannah Stowe, wife, age 30

Flora Stowe, daughter, age 10

Emma Stowe, daughter, age 8

Mary Stowe, daughter, age 4

The Stowe show was on the road again in 1863 for it performed in Elyria, Ohio, in August. Again the advertising posters and not the newspaper ads "promise a large amount of fun," keeping with their policy of not advertising in the newspapers.¹⁰

The *New York Clipper* begins to shed some light on the Stowe activities in 1867. In the usual pre-season review it was noted that Stowe's Circus & Variety Show was to start from Muncietown, Ohio, on May 1. The show was to feature a number of gymnastic as well as variety performers, among whom were Prof. A. Nicholls, clown; Nicolo Norton, juggler; C.W. Antonio, hurdle rider; M'le. Tillie Norton, tight rope performer; West Stowe, singing clown; and the Vanzant Brothers, gymnasts. The show was to steer for the west after opening in Ohio.¹¹

That season the show was joined by William H. Stewart, of Fort Wayne, Indiana, an acrobatic trapeze and clown performer. He later gained enough experience to take out his own show in 1880. It was through his influence that Fred Reineke of Fort Wayne was hired for the band. Reinke married the daughter of Eliakim Stowe. Later he became a prominent Fort Wayne musician.¹²

Although the show started from Ohio in the spring, it finished the season in Michigan. Early in 1867 John & Mary Stowe moved to Berrien County, Michigan, to be with brother Wesley Stowe, who settled there and became a Justice of the Peace. By October the show was titled John Stowe's Western Circus, and it laid up in Berrien Springs. The *Clipper* noted that Mr. Stowe was erecting a large amphitheatre where he intended to break horses for the ensuing season.¹³

It was during the 1867 season that a famous billstand for Stow's Great Varieties was photographed at Bryan, Ohio. The photograph notes the dates October 1, 2, 4, 5, and the only season when this particular title and performers were on the show. The billstand noted that Mr. George Cutler, the American Samson, was performing with his cannonball weighing from 21 to 66 pounds. There was West Stow the clown, the Hanlon Troupe of trapeze performers, and the Vanzant Brothers as gymnasts. It was a great show of the best singers and dancers, best dramatic actors, the funniest clowns, and superb gymnasts.



Wesley or West Stowe is shown standing behind the dog in this cr. 1860 photo. He was a clown and rider on the various Stow Circuses. Berrien County Historical Association Collection.

That fall the show headed south. John Stowe wrote Phillip Kephart, a Berrien Springs businessman, about his tour in a letter first published in *The Journal Era* of Berrier Springs, Michigan, of June 24, 1881. It is printed here in its entirety, misspellings and all:

Huntsville, Ala
November 25, 1867

Dear Sir

I find a few leisure moments to Drop you a few lines I Will Tell you what I hav ben adoino Since I left Berrien I went to Ohio Frome Berrien Down to Telloedo and Shipped frome thar to Nashville Tenn and then frome Thar to Huntsville Alabama We Made our first Stand at this place and Showed to a big house the first Night and then We Sold out to the lanlord for one thousin Dollars Clear but It cost me about two thousin Dollars to Ship Down here and it run me Short It took all of the

thousin dollars that I made to pay up Some Borrowed monny but I think I am agoing to make a big thing down hear for the Cottin Crop is verrey but and they Hav got Dollars whar we havt got Cents up north Now Mr. Kephart if you Will see Rosker Dix and Vintin and them fellows that i owe and Hav them Wait and not Sell my propperty I will Send you a my monny In a Copel of weeks to Pay all of them Dets Dont let them sell my Propperty If you can Help it But keep them Still for a short time till i can Send you monny the Price of admission in my Circus down here is \$1.00 one dollar a tickket

this is all at Present
yours Respkfuly

John Stowe

While part of the family remained in Ohio, the rest moved to Southwestern Michigan, notably Berrien County. It was from Berrien Springs, Michigan, that the 1868 season started with Stowe's Western Circus & Indian Show opening on April 27. The show was managed by Eliakim and Apolus Stowe; Frank Stowe was the treasurer; Harry Stowe performed feats of agility as the India Rubber Man; and West Stowe acted as the clown. The show also included Nicolo Norton, the Vanzant Brothers, and Lorings Troupe of Indians. The music was provided by Gorton's Silver Cornet Band which paraded in a band wagon drawn by a ten-horse hitch.¹⁴ It is almost certainly this same bandwagon that was photographed showing the band and hitch in an unknown location, and often misdated as 1850. The show started for the west conveying the equipment and personnel with 24 wagons and 68 horses. Little is known of the season, but it was a turning point for the Stowe family.

The Stowe Brothers decided to part company for the 1869 season. Whether this was planned or not the ties were severed, and two Stowe Shows went out that year. Eliakim Stowe organized a circus titled E. Stow's Variety Show from his winterquarters at Wauseon, Ohio. The show opened May 17 as Stowe secured the services of the very best artists in the country. Toppling the list was Senorita Lopez, whose performance with her four infant gymnasts was a sight to behold. Frank Stowe, his son, organized a fine Silver Cornet Band, and also acted as treasurer of the concern.¹⁵

The summer campaign commenced with a crowded canvas for the first show in Wauseon. Later that season the show went indoors, playing halls and theatres. In late October the performance at Napoleon, Ohio, included "old stereotyped jokes and worn out farces." The ticket agent cursed the city fathers and county officials who were in attendance as "dead-heads" coming in on complimentary tickets.¹⁶ It was one thing that the show could not get away from, and they still had a policy of not advertising in the newspapers.

When the split occurred it appeared that most of the performers threw in with John Stowe in Michigan. He developed the Stowe & Norton Western World Circus which took to the road from Berrien Springs on May 20. West Stowe was the general director, while John's son, William H. Stowe, acted as treasurer. John worked hard to have his wagons re-painted, a troupe of equestrians organized, and the show was ready for the road. In less than five weeks he trained seven spotted horses, an act that was not surpassed by any traveling circus on the continent for beauty or style.¹⁷ The services of Joe Gorton's Silver Cornet Band were also retained along with the following personnel: Wm. Hoyton, Prof. Cobb's performing dogs and monkeys, Mad. Macarte, Charlotte Dunbar, Tillie Norton, Albert Aymar, Nicolo Norton, Jerry Hopper, and the Georgine Brothers.¹⁸

The show encountered considerable rain while performing in Michigan for the first month at Hastings, May 27; Nashville, 28th; Charlotte, 29th; Eaton Rapids, 31st; Leslie, June 1; Mason, 2nd; Langsburgh, 3rd; and in Saginaw about the 8th or 9th.¹⁹ The show then moved into Wisconsin where Albert Aymer was promoted to the position of equestrian director. The show remained about the same except for the addition of the new \$2,000 Golden Sea Shell Chariot. The route through Wisconsin was: Milwaukee, July 21; Sheboygan, 22nd; Plymouth, 23rd; West Bend, 24th; and to give a Sunday performance at West Bend on the 25th; Hartford, 26th; Mayville, 27th; Beaver Dam, 28th; Wampun, 29th; Fox Lake, 30th; Lacon, 31st; Berlin, August 3rd; Pine River, 4th; Weyanwego, 5th; New London, 6th; Waupacca, 7th; Amhurst, 9th; Stevens Point, 10th; Grand Rapids, 11th; Nerda, 12th; New Lisbon, 13th; Neenan, 14th; Sparta, 16th.²⁰ The show worked its way up into Minnesota where a new canvas was received and pitched for the first time at Toman on August 17th.²¹ As the summer ended the show began to work back through Wisconsin and down into Indiana. At Kendelville, Indiana, on October 25 the snow was six inches deep, and there was still a fair house. The concern was to ship from Fort Wagner on the 30th for a southern tour, where the clown, Jerry Hopper, rejoined the troupe.²²

At this point Miles Orton joined and the Stowe & Orton Circus went on the road. The circus included Miles Orton as treasurer and equestrian director along with his wife, son Claude, and daughter Jessie. The Vanzandt Brothers were a feature along with L. Munson, Andrew Gaffney, and Master Leon. The title appeared at Eulaw, Alabama, in December 1869; then the route took the wagon show to Tuskaloosa, Greensboro, Marion, Selma, Cahawba, and Montgomery after the New Year.²³ They were playing areas that had not seen circuses for some time. They worked across Northern Alabama and Mississippi then made their way to Columbus, Georgia. The show was at Fort Gaines, Georgia, January 27, Lake City, Florida, for a February 12 date, then they decided to take to the



Gorton's band in chariot on the Stowe Circus, almost certainly 1868. This photo is often mis-dated as 1850. Author's collection.

waterways and began to travel by steamboat throughout Florida. The show moved north going into Georgia at Darien, March 1; and Savannah, March 5; then into South Carolina to Anderson, March 19; Pendleton, 21; Walholla, 22; and Greenville, 23.²⁴ At Cartersville, Georgia, April 5, the title was Orton & Stowe's Great Southern Circus, while at Dalton on the 6th, and Ringgold on the 7th the title was John Stowe's Great Southern Circus and Caravan of Camels.

Somewhere along the way the show reorganized, possibly at Huntsville, Alabama, for a summer season through Tennessee, Kentucky, Indiana, Illinois, and Iowa. A new and stylish bandwagon was added along with six camels to the menagerie. The personnel on the show were: West Stowe, bareback equestrian; Ira Evans, treasurer; Mr. & Mrs. Miles Orton & son Claude, equestrians; Miss Jessie Orton, slack wire; Hiram Marks, clown; Minnie Marks, petite wonder on horseback; Vanzandt Brothers, trapeze; H. Gaffney, strongman performing with cannon balls; C.A. Wilson, advance agent; Joseph Gorton, band leader; L.K. Munson, contortionist; and W.W. Cole, ringmaster and side show.²⁵ In addition to having the side show privilege W.W. Cole was gaining experience as announcer in the center ring. The 23-year-old Cole, whose father William H. Cole died a few years previous, was on the show with his mother Mrs. Miles Orton, and his stepfather. It would only be another year, 1871, that W.W. Cole would start his own show with the experience that he gained on the Stowe-Orton combination.

A report of the show from New Harmony, Indiana, on May 20 noted that even though their outside appearance was miserable they gave a tip top show. It was also reported that the company had not laid up

a day in over a year, and were still going strong. The route continued through Illinois: Grayville, May 21; Olney, 23rd; Flora, 26th; then appeared in Missouri and Kansas. The show was headed for St. Louis where they were to fit out for a railroad tour of the southern states.²⁶

Bad publicity was running ahead of the show in Missouri, however. Apparently a person by the name of Kent passed himself off as one of the proprietors of the show. He victimized a number of citizens along the route of the Hannibal and St. Joseph Railroad by borrowing money and running up bills in the name of Stowe & Orton. He was finally suspected, and when confronted stated that he was expecting money by express and would settle up the next morning. However with the coming of the dawn the "proprietor" vanished.²⁷

The "Boss of Shows," as it called itself, appeared at Vincennes, Indiana, on September 24 under the title John Stowe's Circus. There were 25 bright stars of the equestrian and scientific entertainment field connected with the "Best Show In The World." The circus company included equestrians, gymnasts, equilibrists, tight rope dancers, somersaulters, acrobats, wire walkers, tumblers, jugglers, and leapers. The show paraded in the elegant "Sea Shell" bandchariot as Prof. Gorton's Silver Cornet Band played lively airs, being drawn by ten spotted Arabian horses. The bandwagon was followed by 25 ladies and gentlemen dressed in beautiful costumes, and followed by the herd of Egyptian camels and their keepers clad in Oriental costumes. The show claimed that they did not have a mile of glittering brass, for their show was inside the pavilion.²⁸

The Maretta Sisters, two English gymnasts who did a great double trapeze act, had joined the show at a \$200 a week salary. They were supposed to join the show at Louisville a week later, but came on early. At Louisville the show was to re-organize as Stowe had ordered a new canvas, new wardrobe, new trappings, and was to go south by rail. The show's stock and

wagons were left on the Gilbert Spalding farm, just east of Vincennes, Indiana, to winter and be repaired.²⁹

The Spalding & Rogers farm was originally purchased in October 1856 when two tracts of land were purchased with the intent of making this a regular point for winterquarters of their stock. The Spalding & Rogers concern had a double interest in the county as they were continually upgrading the property, and making heavy outlays in the local community for supplies and labor. In all there were some 200 acres in the Spalding farm, a property that was held jointly until 1864 when Charles Rogers sold his portion to Spalding. The farm was active as a circus winterquarters until it was sold off in the late 1870s.

From Louisville the show proceeded south to Nashville, Tennessee, October 13, 14, 15; Meridian, Mississippi, November 7, and rolled into Columbus, Georgia, November 25 and 26. The show that came to town was titled The Great Allied Exhibition Quadruple Confederation of Circus And Trained Animals, essentially the same show minus the trained animals and menagerie.³⁰ Bainbridge, Georgia, was reached on December 6, and a four day stand at Jacksonville, Florida, began December 20. The show intended to go north to Brunswick, Georgia, from Jacksonville on the Steamer Nick King; however, they ran in to a severe storm and had to land on Fernandina Island, about 30 miles north of Jacksonville. While waiting out the storm they lost the Christmas and holiday week. The show then bypassed Brunswick and chartered another steamer to take them south to Key West where they performed January 2-7, 1871.³¹

The route found the show in New Orleans from January 14-February 1. They were to be in the Crescent City only a week, and then sail for Havana, Cuba, for a four-week engagement at the Tacon Theatre, but this never materialized. There were full houses in New Orleans and the crowds liked what they saw. A top act was Miles Orton going around the ring on a horse with Little Claudia, only 4 years old, standing upright upon his head. Likewise Andrew Garreny amazed the audience by working with 35- and 80-pound cannonballs and having them descend on his arms and neck.³² At this time the Stow and Orton families split, each going their own way. Mr. & Mrs. Miles Orton joined forces with W.W. Cole and went out with their own show, called the Orton & Cole Circus and Menagerie.³³

The John Stowe Railroad Circus was in need of a side show manager, and that job was posted in a March issue of the *Clipper*.³⁴ John Stowe could be reached at Vincennes, Indiana, going there from the New Orleans engagement. Later Stowe advertised for a boss canvassman for his John Stowe and Son Southern Circus.³⁵ The personnel for the 1871 season were: John Stowe, proprietor; William Stowe, manager; John Dingess, business manager; J.O. Davis, contracting agent; San Dicky, master of canvas; Albert Aymar, equestrian director; Prof. Joe Gorton, leader of

COMING! COMING!



FOR ONE DAY ONLY
J. A. Wallace's
GREAT
Palace Circus!

AND
Performing Animals,

will exhibit at

K E O K U K,
MONDAY, July 31st, 1871.

Lot on Eighth street, between Concert and High
Don't fail to see Twenty-five of the best Artists.
both Male and Female, all of whom are first-class
in their different roles, consisting of Riders, Acrobats,
Gymnasts, Tumbling, Leaping, Balancing,
Contortionists, Acrobats, Trimmers, Juggling, &c.

Also, Miss SEYKLLA WATSON, the champion
Female Rider of the World; has been engaged by
the Manager, and will actually appear in every per-
formance.



Go and take your chldren, and see the smallest
Ponies and fairest Trick Mules traveling.
Also, the Gorilla or Man Monkey, ride his principal
Burr act on two diminutive Shetland Ponies.

Admission, - - - 50 Cts.

Children under 10 years of age 25 Cents
Doors open at 1:00 and 7:00 o'clock, p. m.

When the John Stowe Circus blew up in July 1871, it landed, after some machinations, in the hands of J.A. Wallace, a land agent. After the J.A. Wallace Circus went bust shortly thereafter, Burr Robbins purchased the equipment and operated a highly successful circus for years, thus proving Floyd King's dictum that only the third owner of show equipment can make money with it. Author's collection.

the band; Miss Lovellie, Mr. Watson, H. Smith & son, Joe Tinkham, Abe Vanzandt, and Albert F. Aymar were riders; James Reynolds and Albert F. Aymar were clowns; The Vanzandt Brothers, Arabian Brothers, Munson Brothers, and Joe Tinkham were gymnasts.

The equipment of the show included a new band chariot, the trick horses Sanko and Grant, the pony Firefly, and the trick mules General and Andie. The menagerie held two cages of lions, tigers, and hyenas. In all there were 75 men and women on the show, 18 horses, and a band and ticket wagon. There were not a lot of horses as they planned to travel by railroad and steamboat that season.³⁶

The 1871 show headed west from Vincennes, playing at Carlyle, Illinois, on April 15, and played Ottawa, Kansas, May 9th; Kansas City, Missouri, on May 13. They also re-entered Kansas but found stiff competition as seven other circuses were playing that same state. They came back to the Mississippi River and played St. Paul, Minnesota, on May 31, June 1 and 2, and Minneapolis on June 3.³⁷ They chartered a steamboat and decided to play the river towns down to St. Louis, but their luck was all bad.

At Mason, Missouri, Jimmy Reynolds attached the show for his salary. At Dubuque, Iowa, on June 28 Joe Tinkham attached one horse, one pony, and one monkey, which he got in lieu of his salary. Capt. Towner of the boat had a dispute which detained the boat for two days and they lost Bellvue and Savannah, Illinois. At Davenport, Iowa, on July 4 at the close of the show the sheriff levied the circus with two attachments in favor of J.O. Davis the advertiser and Capt. Shannon of the steamboat (a possible replacement for Capt. Towner). This action broke up the show.

Mr. Benjamine, a member of the band, had previously loaned Stowe money, and again he came to his financial rescue and paid off the attachments. John Stowe then left to obtain money to buy back the show while Benjamine on July 11 traded off the show for 600 acres of land in Illinois to J.A. Wallace, a land agent. A Mr. Brannon who resided in Keokuk, Iowa, became a half proprietor, and paid the performers ten days' salary, the first that they had received all year. Mr. Wallace was a deacon in his church at Keokuk, and was immediately expelled for buying the circus. On top of that his wife said that she would quit him so Wallace was given an ultimatum.³⁸ The show played at Keokuk on July 31st, under the title J.A. Wallace Great Palace Circus, traveling by railroad and steamboat, and went bust a short time later. Burr Robbins reportedly picked up the equipment for his newly formed Burr Robbins & Company Circus.³⁹

It has been speculated that John Stowe and Burr Robbins were partners, but this seems highly unlikely as John Stowe was not around when the show went under. In December Stowe advertised in the *Clipper* for all types of circus talent for the 1872 season when he planned to travel by wagons. He could be reached at P.O. Box 256, Berrien Springs, Berrien County, Michigan.⁴⁰ Apparently, he did not go out in 1872.

With John Stowe's saga after his split with his brother Eliakim chronicled, let us now return to the operations of Uncle Ike in 1870. What Eliakim Stowe developed at



Wauseon, Ohio, was strictly a circus. There was no menagerie listed in the newspaper advertisements that he finally began to run. The wagons were prepared and the canvas put in order awaiting the arrival of some talent from the East. E.W. Perry came from Philadelphia where he was known for his great two- and four-horse bareback riding act. From the Metropolitan Circus came Mr. LaRue, one of the best bareback riders around, while Mr. Wilcox the herculean gymnast, was detached from Dr. Thayer's Circus.

The circus had champion riders, leapers, vaulters, tumblers, contortionists, gymnasts, somersaulters, flying rings and trap-eze performers. In addition to the human performers there were trained horses and ponies, but nothing else in the animal line. Eliakim Stowe was the manager; his brother Harrison Stowe performed as the limber man and contortionist, while his son Frank was in charge of the band, and James B. was an acrobat in the show.⁴¹

A full dress rehearsal was held in Wauseon on Saturday, May 7, and the show left on the summer campaign the following Monday. The show went north into Michigan playing at Bay City, May 24; East Saginaw, May 25; and Saginaw, May 27. Little is known of the season other than it ended on October 25 at Wauseon. At first the local editor commented that the show had been well received wherever they exhibited. In the next edition after the closing performance it was noted that "Mr. Stowe has met with bad luck this season."⁴² Undaunted, Eliakim Stowe decided to try it again.

Wauseon was busy that winter as the re-conditioning of the wagons was of primary concern. In February 1871 Eliakim advertised in the *Clipper* for rider and gymnasts and warned that "none but sober men or people need apply."⁴³ The show opened on April 15 at Wauseon with limited fanfare, and the local editor wished the venture success. The show went on the road with the pole wagon having platform springs, and painted green and gold with white graining. The 22 wagons had every inch of them

The Saline, Michigan, town band used a wagon quite similar to the one used by the Stowe Circus. Whether this wagon has a circus heritage is unknown. Photo taken cr. 1890. Photo courtesy Fred Dahlinger.

painted with pictures in every panel, and fine four- and six-horse hitches. There was the fine new American Eagle bandwagon drawn by a twenty-horse hitch, in which rode Frank Stowe's Silver Cornet Band. The 100-foot round top with 25-foot centerpieces along with the new seats, jacks, and uprights were securely transported in the baggage wagons. In all 68 men and women, 50 horses, and 32 wagons started the season.

The roster of the show listed E. Stowe as proprietor and manager; Frank Stowe, press agent and leader of the band; James B. Stowe, the young champion tumbler; Prof. H. Stowe, contortionist; Eli Upp, treasurer; C. Platt, business agent; A. Hill, billposter and contracting agent; Hank McGriffen, master of canvas; Ed Welling, leader of the orchestra; Ed Backenstoe, sideshow manager; Jack Snyder, candy privilege; Billy Rolland & Charles Royce, clowns; Jim Stowe, Frank Mentoer, A. Gardiner, Ed Collin, and Thomas Peppers, gymnasts; while W.H. Naglor, Aunis Worland, Mrs. Charles Warner, and Miss Margie Fielding, riders.⁴⁴

The show headed north into Michigan, and was last heard of in mid-May.⁴⁵ It is known that Dr. Ed Backenstoe, who had the side show, opened his own show at Marietta, Ohio, in December.⁴⁶ Possibly he became the owner of the show. Nevertheless Eliakim Stowe passed out of show business in 1871 just like his brother John Stowe.

Strange as it may seem, while both Eliakim and John Stowe left showbusiness in the fall of 1871, their brother Apolus, also known as A.D., A.B., and Acey Stowe, decided to come back in. With the aid of another showman, named Jim Wilder, he purchased the North American Circus, which was in winterquarters at Middle-

town, Connecticut.⁴⁷ The show was refitted, and it came out in the spring of 1872 under the same title. Acey Stowe was listed as the manager as it traveled through New England.⁴⁸ The show performed in Massachusetts and Rhode Island in May and August.

The second annual tour of the North American Circus left Middletown in April of 1873. On the show were the following personnel: A.B. Stowe, manager; E.W. Perry with Master H. and Miss Winnie; Mlle. Lotino; Mons. Revini; Mlle. Zes Zeonetti; Jennette Ellsler; Johnson & Touraine; the Benner Brothers. Billy Andrews and G. Jackson were the clowns. Apparently there were no other Stowes on the show.⁴⁹

The show went north into Maine, and was followed by some stiff competition. Charles Bernard, writing in a 1933 *Billboard* article, was of the opinion that A.B. Stowe sold out to a Dan Rice in August. He speculated that Rice, using the title of Dan Rice's Circus Combination Embracing The North American Circus And Henderson & Ryan's Zoological Institute, meant that he obtained the Stowe show.⁵⁰

In reality Rice was using the old Spalding & Rogers title of the North American Circus, and Bernard got it confused.⁵¹ Actually Stowe went north from Maine into the Canadian maritime provinces where a date of July 15 at Fredericton, N.B., is known. He came back into New Hampshire at New Market, August 14; Exeter, 15; and into Massachusetts at Ayer, 21; Westborough, 23; Milford, 25; and Taunton, 27. With this last date, the North American Circus under A.B. Stowe and Jim Wilder passed into history.

The next Stowe to take to the road was Frank Stowe, who was last heard of as leader of the Silver Cornet Band on the Northwestern Circus in 1870. He framed the Great Western Aggregation Balloon Show and Bedouin Arab Troupe which commenced traveling at Saugatuck, Michigan, on May 4, 1874. Frank Stowe was listed as the proprietor and manager of the show, with the added responsibility of retaining the privileges on the side show. He assembled 40 horses, 18 baggage and other wagons, and 2 tents, a 100-foot round top, and a 60-foot round top. The personnel of the show were: C. Fritz, band leader; John M. Hickey, agent; Jerry Jones, master of canvas; R. Cadwell, master of horses; an Arab troupe; and the Bliss brothers. The show for the first weeks was to travel by boat and rail, and expected a side show to be added about May 20.⁵²

The season was short as bad luck came early, and the Great Western Aggregation collapsed at Grand Rapids, Michigan on May 26. Reportedly the Arab troupe performed at the Opera House on May 30 to raise funds, and left for Chicago on June 1.⁵³ The show re-organized and played the Michigan ports of Muskegon, July 30; Grand Haven, July 31; Holland, August 1; Saugatuck, August 3. They then went overland and played a number of Michigan dates.⁵⁴ It is believed that the Niles stand on August 14 was the last for the show as they were home in Berrien County.

John Stowe and his sons William and Burt decided to try show business again, and in the spring of 1875 joined Sadler's Great English Circus under the management of A.W. Davis. John Stowe signed on as assistant manager. William H. Stowe was a clown, and Burt Stowe was in the concert. The circus was framed at Detroit, Michigan, and was a nautical circus. In April they chartered the trim little 126-foot-long steamboat *Lake Breeze* to carry their troupe around the Great Lakes for a three-month period.⁵⁵ Due to the size of the vessel, the show was limited to 50 performers, 46 horses, and 14 wagons. The only exotic animal was an old lion, and the show got under way May 12 when it left the dock and steamed out into the Detroit River.

On board were the following personnel: A.W. Davis, manager; John Stowe, assistant manager; Col. F.C. Harris, agent; Charles Mathens, assistant agent; C.M. Chipman, chief billposter; S.C. Peters, treasurer; Prof. F. Smith, leader of the six-piece band; Harry Codona, equestrian director; James McCicker, master of canvas; P. Steels, assistant manager of canvas; John Doughtery, master of horses; William H. Stowe and Signor Cappolo, clowns; Joseph Feraux, Senorita Codona, William G. Miles, and Harry Cordona, riders; the DeBar brothers, gymnasts; George Marshall, George Leothardo, J. McCormick, and Master Paul, acrobats; Signor Cappolo, contortionist, and Prof. Cook with his six trained dogs and riding monkey. The concert was run by the company with performers being W.H. Stowe, Charles Peitier, Burt Stowe, Hattie Hawthorne, and Mlle. Lamona. The candy privilege was run by H. Epstyn and William H. Powell. In addition to the human performers there were the trained animals, Black Prince the trick horse, Firefly the trick pony, and Jerry and Boliver the educated mules.⁵⁶

The show advertised that there would be "No outside Grandeur used to Deceive," and they were the only legitimate "Equestrian Exposition on the Continent."⁵⁷ As the show was limited to what could be carried on the boat, it had to forgo the elegant street parade and concentrate its efforts under the big top. The show proceeded up Lake Huron and played at Port Austin on May 18 to fair attendance, even though they offered carpeted seats for the ladies and children. The local editor commented that the "various shows, after shows, and other arts for extracting the last pieces of scrip from the pockets of the crowds were abundant."⁵⁸ The show performed at Alpena on May 21, then steamed into Lake Michigan for a May 27 show at Oconto, Wisconsin.

The show eventually went through the Sault Ste. Marie Canal and out into Lake Superior. The chronicling of the show's adventures in the Lake Superior country is best left to Captain Charles Boston of the Steamer *Lake Breeze*. In 1904 he wrote an article in the *Billboard* about his cruise with a circus some thirty years previous. As the *Lake Breeze* only carried circuses for two seasons, the 1871 Yankee Robin-

STOWE'S Northwestern CIRCUS!



WILL EXHIBIT AT

WAUSEON, On Tuesday, Oct. 25,

Under the new Regime. Positively the most complete in America.

FIRST-CLASS ARTISTS,

In every department. No subordinate thrust into prominent positions, and foisted upon the public as leading performers.

A PERFECT CIRCUS,

With complete outfit and surroundings. Every style of a polite and acceptable entertainment. Champion Riders, Leapers, Vaulters, Tumblers, Contortionists, Gymnasts, Somersaulters, Horizontal Bar, Flying rings and Trapeze Performers, Horses, Ponies, and in fact everything pertaining to a First-Class Show.

Look at our List of Stars.

Ad for Eliakim Stowe's Northwestern Circus. From *Northwestern Republican*, Wauseon, Ohio, October 20, 1870. Author's collection.

son Circus and the 1875 Sadler Circus, his remembrance of the Stow Circus was actually the Sadler Show of 1875:

We left all the menagerie but one old trick lion, Major, at Detroit, and started out with 80 people (circus company and crew) and about 40 horses. Everything was as nice as you please in the way of weather all the way up Huron, and the first place we had to miss a date on account of bad weather, was Eagle Harbor (Lake Superior). After we had skirted all along the south shore of Lake Superior, we crossed over to Ft. William, and there we had the oddest experience that a circus ever had. Ft. William was just a Cana-

dian trading post then, and there were only a half dozen houses, with no paint on them to be seen when we got there. I thought it would be poor business, but I was mistaken.

Word had gone around somehow of the fact that we were coming, and a few hours after sun-up we saw a big canoe full of Indians coming from the east. That was the start. The Indians for as much as 50 miles around came in judging by the crowd. There were canoes that held as many as 40 Indians and had 15 paddles to a side. Well, by 2 o'clock that place was full of painted savages in all their finery. There must have been 2,000 of them and not over 200 white people altogether. The ninety-foot round top tent was full afternoon and evening, and I guess all the Indians saw both shows.

It wasn't a bad show we gave either. The Stowe brothers were famous clowns and Will Orton [possibly William Miles instead of Miles Orton] did the greatest bareback riding act I ever saw anywhere. He could catch a horse by the tail when it was going its best and jump upright on its back. It happened that he did a hurdle act made up as an Indian that season.

He rode around the ring standing, all painted up and firing a couple of guns, and the way those Indians sat up when they saw him, was a caution. Finally a stuffed coon was thrown up in the air and he shot. Of course it fell limp and Will Stowe ran up in his clown rig and hit it with a club. It was his play then to cheat Orton, claiming he had killed the coon, and carry it away.

But those Indians wouldn't stand for that. The minute the clown attempted to get away with the coon, they jumped up and down to yell. They got up and some of the bucks tried to get into the ring. I was afraid they would kill somebody the way they were yelling—"He shoot 'm," pointing to Orton. Stowe was glad enough to give up the coon and escape alive, and that act was played very different at the evening show.⁵⁹

The show returned to civilization steaming back into Lake Michigan. By July 14 the *Lake Breeze* had discharged her circus cargo at Muskegon, and steamed south to Benton Harbor, where her next charter awaited.⁶⁰ A report from the *Clipper* noted that the show collapsed at Muskegon.⁶¹

From the collapsed Sadler Circus the new Cook's English Circus arose under the direction of Matt Longwell with West Stowe booking the show as agent.⁶² From western Michigan the show moved south into Ohio playing at Portsmouth on the Ohio River October 1 and 2. By this time the show was under the control of William H. Stowe, for he advertised for a canvas complete and a set of Kidd's gas lights.⁶³

Cook's English and American Railroad Circus went by rail for performances at Louisville, Kentucky, October 18; Bowling Green, Kentucky, October 19; Nashville, Tennessee, October 21, 22, 23; Huntsville, Alabama, October 25; Memphis, Tennessee, October 27, 28, 29; and Meridian, Mississippi, 30.⁶⁴

The show's southern tour played right through the new year in the South. Performances were held at: Batesville, Arkansas, March 13; Newport, 14; Augusta, 15; West Point, 16; Judsonia, 17; Scarcy, 18; DeSark, 20; Duvals Bluff, 21; Clarendon, 22; Mt. Adams, 23; Crockett's Bluff, 24; Indian Bay, 25; Carsons, 27; Laconia, 28; Australia, 29; Robinsonville, 30; Friars Point, 31; and Helena, April 1. From there the show went to Cairo, Illinois, where they reorganized and opened on April 10, 1876.⁶⁵

Cook's Great English & American Circus & Astley's Royal Menagerie was a grand affair. The steamer *C.P. Huntington* was purchased and placed in the name of Mary Stowe, John's wife. Even though the show planned to travel by water they did include a menagerie and boasted of a street parade.

The personnel of the show included: William H. Stowe, proprietor and manager; John Stowe, general manager; Nick Norton, assistant; West Stowe, contracting agent; J.A. Wood, assistant; William Gleason, press agent; Capt. Ingraham, treasurer; Harry Codona, equestrian director; Jack Lee, master of canvas; Pat Conner, assistant; W.C. Martindale, master of stables; William Jennings, assistant; James Judson, chief of paste brigade and assisted by William Gay, San Martin, and Jack Noel; William Montgomery, master of wardrobe; Capt. Nelson, master of transportation; Harry Codona, director of street parade; Frank Stowe, leader of the eight-piece orchestra.

The show carried an impressive amount of material for a nautical circus. In the menagerie were 2 tigers, 10 members of the Happy Family, 1 polar bear, 1 cage of birds, 4 African lions in a performing den, 1 performing elephant, and 16 monkeys. All of this was presented under three tents; a 120-foot round, a 60-foot round, and a 60-foot oblong. The sideshow had its own tent owned by William H. Stowe, but the concert belonged to the company. There were 80 men and women in all along with 16 wagons painted red, green and gold, 30 horses, 10 ring horses, 2 trick horses, 2 ponies, 3 mules, and 20 wagon horses.⁶⁶

The show proceeded up the Ohio River and its tributaries and performed at Mt. Vernon, Illinois, April 14; Henderson, Kentucky, 15; Evansville, Indiana, 17; Owensboro, Kentucky, 18; Newburg, 19; New Harmony, Indiana, 20; New Haven, Illinois 21; Grayville, Indiana, 22; Mt. Carmel, 23; Vincennes, 25; and Terre Haute, Indiana, May 1.⁶⁷ The show was following in the ripples of the Dan Rice Circus, which was also bound upstream on the Steamer *Fleetwing*, and offloaded at Louisville, Kentucky, for a three-day stand, May 15, 16, 17. The Stowes passed him and got as far as Gallipolis, Ohio, on May 25.

The show arrived near noon, and the editor noted that since they had not advertised long, a slim crowd was the result. There was a free show with a tight rope performance outside the big top. The show's posters did not lie this time for "They said 'no gorgeous outside display' and there wasn't—six musicians—six horses and a moderately plain band-wagon constituted the street parade."⁶⁸ Two of the more interesting outside displays were the man with the revolving ponies along with the rasping voice of the lemonade seller.

At this point Dan Rice was following the Cook Circus as he performed at Maysville, Kentucky, May 24, and Portsmouth, Ohio, on May 26 and 27. Apparently Dan Rice was in trouble for he left his bandwagon in Portsmouth, and a week later the Christ Church Literary Society chartered it to go down to Turkey Creek and spend the day.⁶⁹ At Louisa, Kentucky, on the Big Sandy River more problems beset the great clown. His show was attached by some of the performers, and the captain of the *Fleetwing*, to whom Dan Rice owed a considerable sum of money, ran off and left the show without transportation.⁷⁰ At this point Dan Rice worked his way down to Cattlesburg, Kentucky, where he met up with the Cook Circus and decided to join forces.

It was like coming home for Dan Rice as his protege, Lizzie Marcellus, was on the Cook Circus. She was a young lady whom Dan Rice took under his wing and taught

The Dan Rice Circus had considerable opposition from the Cook Circus along the Mississippi River in 1876. Soon after this date in Maysville, Kentucky, Rice combined his water circus with the Cook troupe. Author's collection.

MAYSVILLE, Wednesday, May 24.

DAN RICE'S



NEW SHOW

And Moral Exhibition.

Ten Performing WILD BRONCHOS,
in their various Specialties. The only
Equestrian ROCKY MOUNTAIN GOATS.

the fine art of riding. She, however, fell in love with a rather eccentric Italian equestrian by the name of Harry Codona. In 1873 while the Dan Rice's show was in St. Paul he was off conducting business in Canada. He received a telegram stating that Codona was about to marry the girl, and he immediately sent a message for the chief of police and the mayor to stop the proceedings. The message arrived too late. Lizzie was never really happy, and friction was at work on board the *C.P. Huntington*.

The combined Cook and Rice Circus worked their way down the Ohio River and began to perform along the upper Mississippi River beginning at Cairo, Illinois, on June 10. The show hoped to be in St. Paul by July 10, and they advertised Dan Rice and William H. Stowe as proprietors and managers.⁷¹ Dan Rice suddenly withdrew from the outfit, taking Lizzie Marcellus (Mrs. Harry Codona) with him at Guttenburg, Wisconsin, in mid-July and left for St. Louis.⁷²

Apparently Harry Codona believed that the presence of Dan Rice on the show was a threat, and he locked his wife in her stateroom on the boat in a fit of jealousy. About midnight he was about to cut her throat with a razor, when Lizzie's screams awakened the show people on board. Rice, assisted by W.H. Stowe, who was always greatly attached to Lizzie, rescued her from the would-be murderer. It was determined that something must be done to separate her from her miserable master, and Dan Rice spirited her away. Shortly afterwards a suit of divorce was granted in a court in Chicago.⁷³

W.H. Stowe then advertised for a lady rider in the *Clipper*, and the show traveled down the length of the Mississippi River deep into the south.⁷⁴ On December 17, 1876 at Vicksburg, Mississippi, the elder John Stowe died. The show ceased operations as the body was taken back to Niles, Michigan, for burial. The senior Stowe left a widow and eight children, of whom William H. Stowe was the oldest, then 23 years old.⁷⁵ With this death, the Stowe brothers' circus activities came to a halt.

Thanks to Ted Bowman and Orin King for route information.

FOOTNOTES

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3. *Perrysburg Journal*, Perrysburg, Ohio, June 7, 1860.
4. *Hancock Jeffersonian*, Findlay, Ohio, June 1, 1860.
5. *Mahoning County Register*, Youngstown, Ohio, August 2, 1860.
6. *Register*, August 9, 1860.
7. *Register*, August 16, 1860.
8. *Ibid.*
9. *Portage Sentinel*, Ravenna, Ohio, September 26, 1860.
10. *Independent Democrat*, Elyria, Ohio, August 5, 1863.
11. *New York Clipper*, March 16, 1867.
12. *Fort Wayne Gazette*, Fort Wayne, Indiana, October 5, 1868.
13. *Clipper*, November 2, 1867.
14. *Clipper*, April 25, 1868.
15. *North West Republican*, Wauseon, Ohio, May 13, 1869.
16. *Toledo Blade*, October 29, 1869.

17. *Niles Democrat*, Niles, Michigan, May 15, 1869.
18. *Clipper*, March 27, 1869.
19. *Clipper*, June 5, 1869.
20. *Clipper*, July 31, 1869.
21. *Clipper*, August 28, 1869.
22. *Clipper*, November 6, 1869.
23. *Clipper*, January 8, 1870.
24. *Clipper*, April 2, 1870.
25. *Ibid.*
26. *Clipper*, June 4, 1870, July 26, 1870, August 20, 1870.
27. *Clipper*, September 17, 1870.
28. *Weekly Western Sun*, Vincennes, Indiana, Sept. 17, 1870.
29. *Clipper*, Oct. 1, 1870.
30. *Daily Enquirer*, Columbus, Georgia, November 23, 1870.
31. *Clipper*, January 28, 1871.
32. *Ibid.*
33. *Clipper*, February 25, 1871.
34. *Clipper*, March 4, 1871.
35. *Clipper*, April 1, 1871.
36. *Clipper*, April 8, 1871.
37. *Clipper*, May 13, 1871.
38. *Clipper*, August 19, 1871.
39. *Billboard*, August 20, 1932.
40. *Clipper*, December 16, 1871.
41. *North West Republican*, May 20, 1870.
42. *North West Republican*, Oct. 27, 1870.
43. *Clipper*, February 4, 1871.
44. *Clipper*, April 8, 1871.
45. *Clipper*, May 13, 1871.
46. *Clipper*, December 16, 1871.
47. *Billboard*, January 21, 1933.
48. *Clipper*, April 13, 1872.
49. *Billboard*, January 21, 1933.
50. *Ibid.*
51. *Clipper*, February 8, 1873.
52. *Clipper*, April 25, 1874.
53. *Clipper*, June 13, 1874.
54. *Clipper*, August 1, 1874.
55. *Detroit Free Press*, Detroit, Michigan, April 19, 1875.
56. *Clipper*, April 17, 1875.
57. *Huron County News*, Port Austin, Michigan, May 20, 1875.
58. *Ibid.*
59. *Billboard*, July 30, 1904.
60. *Detroit Times*, Detroit, Michigan, July 14, 1875.
61. *Clipper*, August 7, 1875.
62. *Clipper*, August 14, 1875.
63. *Clipper*, October 2, 1875.
64. *Clipper*, October 23, 1875.
65. *Clipper*, March 25, 1876.
66. *New York Mercury*, April 21, 1876.
67. *Clipper*, April 22, 1876.
68. *Gallipolis Bulletin*, Gallipolis, Ohio, May 31, 1876.
69. *Portsmouth Times*, Portsmouth, Ohio, June 17, 1876.
70. *Gallipolis Bulletin*, June 7, 1876.
71. *Clipper*, June 24, 1876.
72. *Clipper*, July 22, 1876.
73. *Jackson Daily Citizen*, Jackson, Michigan, April 1, 1882.
74. *Clipper*, September 2, 1876.
75. *Clipper*, January 6, 1877.

TIBBALS' MODEL AND COLLECTION AT NATIONAL GEOGRAPHIC SOCIETY

CHS member Howard Tibbals will display his model circus, called Howard Bros., and part of the Harold Dunn collection of circus memorabilia at the National Geographic Society in Washington, D.C. from December 5 until June of 1986. It will be of the most extensive exhibitions of circiana in recent years and will include many rare posters, couriers, heralds, route books, programs, and photographs. Vintage films taken by circus performers also will be shown. The National Geographic Society's Explorers Hall, site of the exhibition, is located at 17th and M Streets, and is open seven days a week. Admission is free.

SEASON'S REVIEW HELP NEEDED

It is not too late to make a contribution of photos or information to the 1985 season review which will be published in the January-February 1986 *Bandwagon*. Notes on tent sizes, number of trucks, number of animals, and any general information on business conditions will be greatly appreciated.

We are most anxious to have photos and information on Roberts Bros., Reid Bros., Bentley Bros., Friendly Bros., Pickle Family, Swan Bros., Happytime, Herriott Family, Vargas, Borger-Berlin, Circus USA, Europorama, Roller Bros., Oscarini Bros., Circus Europa, Allen Bros., and Culpepper & Merriweather. All photos will be returned.

Send your material to Fred Pfening III, 2315 Haverford Rd., Columbus, Ohio 43220.

CHS ELECTION

The election of officers and directors of the Circus Historical Society takes place during the end of odd-numbered years for two-year terms. A ballot for the 1985 election is enclosed with this issue. Only CHS members are entitled to vote. Your membership number must be shown on your ballot for your vote to be counted. *Bandwagon* subscribers are not entitled to vote.

Please mark your ballot, and return it to election commissioner George Morrison, whose address is on the back of the ballot. Election results will be published in the January-February issue.

Start Your Circus
Train Now . . . Add
Color to Your
Layout. We Now
Have A Full Line of



Kits

Wagons from 5.50 and up
70' "O" Scale Flats.....\$ 7.00
70' "O" Scale Stock.....\$10.00
These are less Trucks and
Cougars and Hardware.

We also have

CIRCUS CRAFT

Wagons from 3.75 and up
70' Warren Flat "O" Scale.....\$5.50
70' Mt. Vernon Flat "O" Scale.....\$5.50
70' Elephant Car "O" Scale.....\$8.75
70' Horse Car "O" Scale.....\$8.75
70' Stock Car "O" Scale.....\$8.75
These are less trucks, Couplers

WE CARRY ATHEARN "O"

TRUCKS.....\$2.75
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We will accept Personal Checks,
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Classic Kits, P.O. Box 4983, Falls
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Programme/Couriers Wanted

**Buffalo Bill's Wild West for
1883, 1886, 1887 and 1899.**

**Sells-Floto Circus - with Buffalo Bill - 1914
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**Also other Buffalo Bill Wild West memorabilia,
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ROYAL HANNEFORD CIRCUS



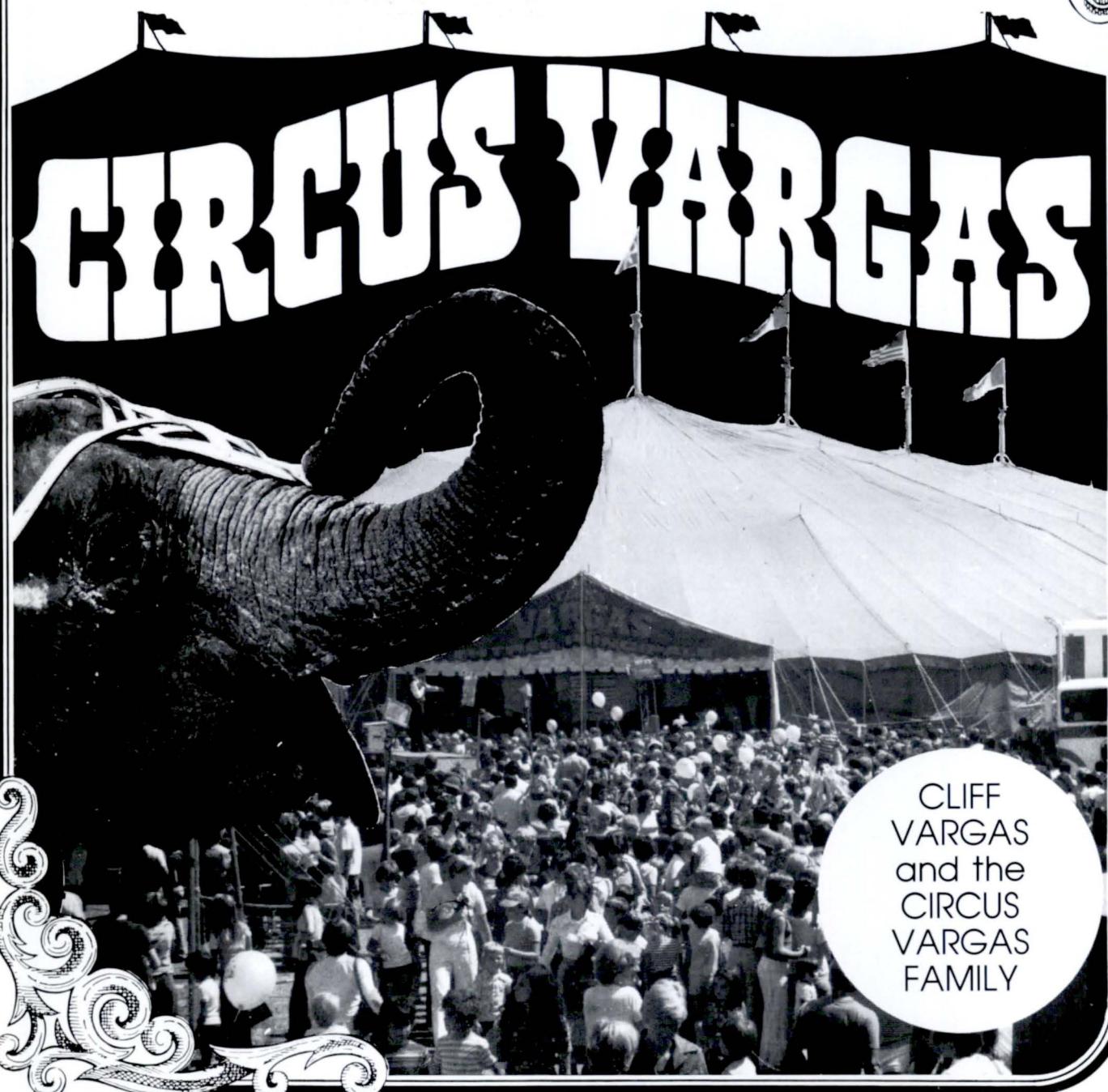
HAPPY HOLIDAYS

to our Circus Friends
Everywhere

Tommy Hanneford, Struppi Hanneford,
and all of the performers and staff of the

ROYAL HANNEFORD CIRCUS
and
ROYAL SANGER CIRCUS

*HAPPY
HOLIDAYS*



CLIFF
VARGAS
and the
CIRCUS
VARGAS
FAMILY

THE IMPACT OF DOMESTIC ANIMAL DISEASES UPON THE CIRCUS

By Chang Reynolds

It is probable that from its origin the circus and menagerie business in the United States has been affected by domestic animal diseases. This impact has been felt within the last 90 years in at least three distinct patterns: the direct infection of circus livestock, the sudden changes of established routes to avoid quarantined areas of the United States, and the quarantine of wild animal imports at points of entry into the United States.

There seems to be no known official record of the amount of domestic animal disease in livestock before the establishment of the United States Department of Agriculture in 1862. Incidents of Texas or Southern Fever in cattle date from the 18th century on the eastern seaboard and certainly glanders among horses occurred before that time. Anthrax, blackleg, and tuberculosis and pleuro-pneumonia also were identified in Europe before or at the beginning of the 19th century, and, since American livestock originated in Europe and were constantly increased by European imports, the diseases also entered this country.

Quarantine stations under the control of the Treasury Department were first established at the principal Atlantic ports, where animals could be detained until there was no longer any danger of the development of disease from exposure to the contagion of foreign countries. These stations were later extended to the frontiers of Canada and Mexico and the Pacific ports. Soon after the organization of the Bureau of Animal Industry within the Department of Agriculture in 1884 the quarantine stations were transferred to its control. The catalyst which caused the establishment of these stations was an outbreak of rinderpest in South Africa which almost annihilated the domestic and wild herds in that region. It was never allowed to gain a foothold in the United States, and pleuro-pneumonia, once eradicated here, was never again allowed to take hold in this nation. Foot-and-mouth disease appeared several times but was often halted at the ports of entry by the inspectors. However, there were several outbreaks in the United States which, in addition to ravaging domestic livestock herds, hampered the movement of circuses.

The first outbreaks of foot-and-mouth disease occurred in 1870, 1880, and 1884 in Canada and the New England states and were transmitted by cattle imported from Great Britain. While these infections were not serious, an outbreak in New England in 1902 was more troublesome. The disease was brought to this country in infected hay, straw, hides, and wool. This incidence was followed in 1908 by another in Detroit, Michigan, which originated from an in-

fected strain of cowpox virus imported from Japan. A far more serious occurrence started in Niles, Michigan, in 1914. This time it was spread through the Chicago stockyards to additional locations in Michigan and to Indiana, Ohio, Wisconsin, Pennsylvania, Maryland, New Jersey, Kentucky, Iowa, into New England and eventually to 20 states as far west as Montana. The disease is controlled by purchasing the diseased and exposed cattle at an appraised value and slaughtering them and establishing a very strict quarantine not only of local ranches and farms but entire counties and even states. The Niles, Michigan, outbreak was caused by importing infected cattle from South America.

While this 1914 outbreak occurred too late in the season to have an impact on the circus business of that year, it certainly gave it a jolt at the opening of the 1915 season. The infected areas had not yet been cleared, and *Billboard* in its 10 April 1915 issue stated a clear warning, "CIRCUSES IN QUARANTINED STATES MUST STAY THEREIN." The article continued by warning circuses not in a quarantined area to stay out of any suspect district. It referred to an order issued by the Department of Agriculture on 1 April to the effect that circuses owning animals which were in areas quarantined by the United States government for foot-and-mouth disease must stay in those states where they are quartered until the disease is entirely eradicated.

An article in the same issue of *Billboard* which reported the departure of the Sells-Floto Circus from Denver on its 1,356-mile

The Sells-Floto Circus met restrictions on horses and mules in a number of Western states in 1915. This team of

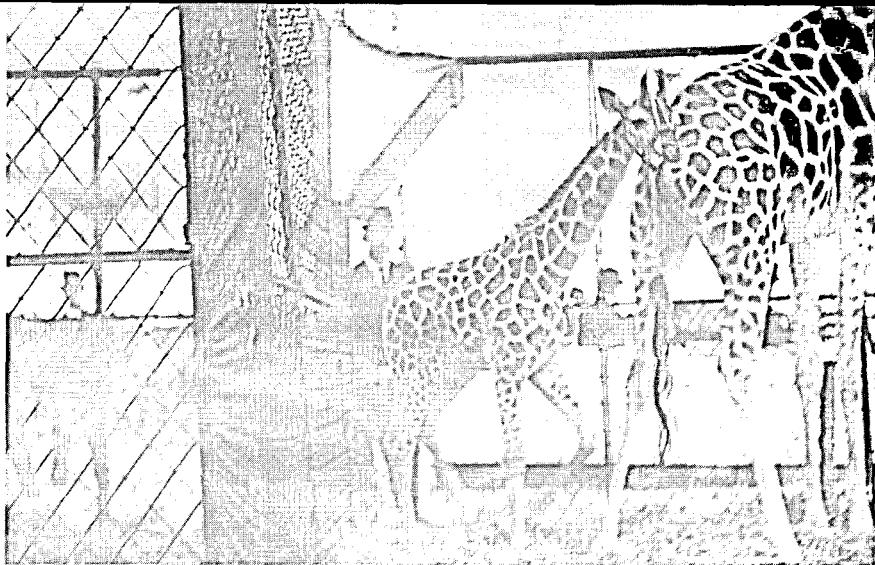
run to San Bernardino, California, included a statement that horses, mules, and hogs would be admitted into New Mexico, beginning the first Monday in April, if the animals were properly disinfected. It was stated that word from Fort Worth had been received to the effect that Texas, New Mexico, Arizona, and Colorado had agreed to a mutual understanding by which trade between those states in livestock would be resumed on 15 April. Thus restrictions in the western states, where the impact of the disease had been felt to a less degree, were relaxed. It most certainly assisted those circuses of the west which would be routing into those states early in the season. Sells-Floto, for example, was reported to carry 459 animals on its two sections of 20 and 21 cars.

Arkansas was the next state to ease the ban. It, too, issued a statement at that time that the state veterinarian had modified his decision to bar circuses from exhibiting in that state. The ban, after the first of April, only referred to cows, pigs, and sheep being transported into the state. Circus trains that had been thoroughly disinfected would, after examination by an inspector, be allowed to pass through the state, or to stop at any city or town.

In the east, however, there was no easing of the quarantine. These states had been hard hit and the officials were still restricting the movement of split-hoof animals until all evidence of foot-and-mouth disease was cleared. The Sparks Circus was the first to announce on 24 April that it had left its camels in quarters. Hagenbeck-Wallace made a similar statement on 1 May

hybred zebras-mules in a 1915 parade had to be properly disinfected. All illustrations from the Pfening Archives.





but mentioned that its split-hoofed animals were deposited at the Cincinnati Zoo. Toward the end of July it was mentioned in *Billboard* that Barnum & Bailey Circus was without split-hoofed animals. The fine giraffe collection was kept in the barn. The same was true for other circuses in the east and midwest. However, it should be mentioned that if a show approached its quarters, after the quarantine was lifted later in the summer, split-hoofed animals were added. For example, the Sparks Circus added three camels to its menagerie at Statesville in October when it was only 26 miles from its Salisbury, Maryland quarters.

In August, however, an outbreak of the disease in Illinois threw all of the circuses and several carnival companies that were caught within the state into a panic. It also affected the fairs that were scheduled for late August and September. The Sparks Circus was quarantined at McHenry, Illinois, on 27 August even though there was no trace of infection among the animals of the show and it was not within an infected district. It lost its dates at Palatine and Harvey, but moved to the latter town on the 30th to catch up with its route. The Hugo Bros. Show was caught in Chicago, but was not prevented from giving its performance. The Hagenbeck-Wallace Circus

These Barnum & Bailey giraffes were left in the Bridgeport winterquarters during the 1915 season.

got out of the state just in time but was scheduled to re-enter it after some half-dozen stands in Indiana were completed. The Barnum & Bailey Circus was scheduled to play Aurora on 1 September and Galesburg on the 2d, while Gentry Bros. Circus was due in Evanston on 30 August. Gentry Bros. rerouted to miss the quarantine and Lon Williams, manager of the Hugo Bros. Show, was given permission to move to a new location.

Probably the best-known outbreak of foot-and-mouth disease that affected circus history was the occurrence in California. It began in the San Francisco Bay region from infected ship's garbage which had been fed to swine. From the original outbreak at San Leandro on 20 February, it spread rapidly to nearby farms and ranches. At first only 4 counties were placed under strict quarantine and an additional 15 under provisional quarantine. This meant, among other regulations, that

This large group of baggage stock on Barnum & Bailey in 1915 was allowed to tour but the split-hoof animals remained off the road early in the season.



there was to be no movement of livestock or pets of any kind and that all types of wildlife would be destroyed in the area. Hunters were engaged to shoot coyotes, wildcats, crows and ravens. Canaries, dogs and cats were forbidden to be carried by travelers. By the end of the month of February, surrounding states and Hawaii banned shipments of all California livestock. Later the epidemic spread to the stockyards of San Francisco and Los Angeles, where all animals were killed, and to Merced and Modesto, and to Kern County. All counties established quarantines and by early April more than 50,000 head of livestock had been destroyed in an attempt to halt the spread of the disease.

The Al G. Barnes Circus had wintered over 100 head of horses at the Matt Vear Ranch south of the city of San Luis Obispo and the animals were just about ready to be shipped south when the quarantine was imposed in that county. They were under quarantine for a few days before circus officials obtained a special permit to ship them provided they were inspected and found free of infection. The horses arrived at the winterquarters in time for the opening date on 15 March at Santa Monica. The circus played through the 29 March date at Glendale, maintaining constantly in the press that the show would continue its route in California despite the quarantine in various counties. Advertising was placed in towns east of Los Angeles and in San Joaquin Valley centers but the Barnes' Show was not allowed to make those dates that spring. It closed after the Glendale stand and searched for a place to re-open. The neighboring states would not allow the importation of California livestock, although they would permit inspected animals free of disease to be shipped beyond their borders. Other western states were also concerned and a gathering of western state officials was in progress in Salt Lake City trying to thresh out some regulations for California shipments. Suddenly the Barnes' Circus opened on 26 April at Galesburg, Illinois, after a lay-off of nearly a month, without any advance advertising except for an edition of the morning newspaper on the date of the performance which certainly did not mention that the circus had just come from a state heavily quarantined for foot-and-mouth disease.

That same fall the occurrence of foot-and-mouth disease in Texas caused the Ringling Bros. and Barnum & Bailey Circus to change its scheduled route. In October the state of Oklahoma placed a quarantine on parts of Texas south of a line drawn from Sweetwater to Texarkana. This quarantined area included Fort Worth and Dallas and generally followed the route of the Texas and Pacific Railroad. The southwestern limit was Presidio County. It so happened that the Ringling-Barnum Circus was south of the line and could not enter northern Texas or Oklahoma, where the original route would have taken the show. The route was changed, but late in the month the circus managed to pick up

the missed dates when the quarantine was lifted.

Foot-and-mouth disease is an ever-present problem. It broke out again in California in 1929, again caused by feeding infected ship's garbage to hogs, and in 1932 in California from importing infected straw from China. That was the last outbreak in the United States although there have been occurrences of the disease in Mexico and Canada in 1946 and 1952. There was a serious ravaging of cattle herds in England and Scotland in 1924 at the same time as the California outbreak, and recently, during a period of a little over a month in 1967 in England and Wales, foot-and-mouth disease caused some 422,500 animals to be killed at a cost of eradication estimated at \$240 million.

Before leaving the 1924 season an occurrence on the Sparks Circus that year in Georgia should be related. Jake Posey, in charge of the horses on the show, is the author of this tale, and it refers to the use of mules and elephants to put the show on the lot at Thomasville, Georgia, without a horse to be seen at the runs or on the lot. According to Posey, the horses should have been inspected at Jacksonville, Florida, before entering Georgia. The circus made its first Georgia stand at Waycross and Posey had a friendly visit with a veterinarian who told him about the necessary inspection. Jake reported it to Tony Ballanger, general agent, who, when informed that Posey had not discussed the matter with anyone, told Jake to keep quiet. Then, two stock inspectors showed up, found that the horses had not been inspected before crossing the state line, and quarantined the whole herd. Finally, arrangements were made to give a night performance in Waycross, but after the show was loaded the horses had to be returned to the lot, placed on a picket line, and sprayed the following morning. After that they would be inspected.

In the meantime, the show went on to Thomasville and the mules and elephants unloaded and put it on the lot. At Waycross, after the inspection, the horses were loaded on stock cars and rushed to Thomasville in time for a late matinee. Jake reported that the train with the stock cars full of horses ran the 104 miles in two hours.

Some other types of cattle diseases have had some impact upon circus animals and circus operations. One of the causes given for the early closing of the 101 Ranch Wild West Show in 1925 was the problem inflicted upon that show by the laws requiring that all stock be dipped. This dipping was enforced in areas where Southern or Texas Fever was prevalent and probably was more troublesome to wild west shows and traveling rodeos than to circuses, although Jake Posey's story refers to these laws.

It may never be known just how badly various diseases of the horse affected the circus. One incident related to the author by Jack McCracken, well-known baggage stock driver of the early years of this century, will suffice to illustrate how well cir-



By November 1, 1924, the Ringling-Bar-num show was in Atlanta, Georgia, away from the animal disease in Texas and Oklahoma. Potter collection.

cuses managed to conceal diseased horses. In 1913, according to McCracken, the horses of the Ringling Circus contracted glanders at the public watering trough in Boston. Normally the circus horses were not allowed to water at public watering troughs, but on this occasion it happened. In fact, many readers will be surprised to know that there were such things as public watering troughs for the many horses on the streets of the cities and towns in the early days of this century. "Charlie Rooney, the boss hostler and a very good veterinarian, kept the show moving all the way from Boston to San Francisco and back to Baraboo without being detected by any of the so-called health authorities," said McCracken in an 8 June 1966 letter. "The Ringling Show got rid of 88 horses on the way to the Pacific Coast and killed ap-

Jake Posey, who had charge of the horses on the Sparks Circus, was forced to use mules and elephants in place of horses in Thomasville, Georgia, in 1924 when the show's horses were quarantined. Posey is pictured with some of the Sparks baggage stock.



proximately 60 more when they returned to the Baraboo quarters."

McCracken went on to say that the circuses "always had a good man in charge of the medicine box and lost very few horses other than by accident. Colic was the most common ailment on the road, but many a time a poor horse would break a leg and have to be destroyed."

In reference to McCracken's comment concerning "so-called health authorities" it should be mentioned that the Department of Agriculture began furnishing in 1896, to health officers throughout the United States, free doses of mallein for testing horses for glanders. At the same time tuberculin doses for cattle, vaccine for blackleg and anthrax were also being furnished at no cost to the rancher. In many accounts of the movement of circuses and wild west shows on tour in the days when baggage stock were prevalent, this author has been amazed at the number of horses delivered to each show during a season. Perhaps McCracken's report concerning 1913 is an answer which may never be verified.

A well-publicized epidemic of glanders struck the horses of the Sells Bros. Circus during their tour of Australia in 1891 and caused no end of problems. A less well-known seige of glanders occurred on the Buffalo Bill Wild West Show in France in



The Buffalo Bill Wild West suffered a siege of glanders during its tour of France in 1905. All of the show's horses

1905. At the end of the season all of the horses were killed and the carcasses and saddles and trappings were burned. New horses and equipment were sent from the United States as replacements, according to Jake Posey, who was in charge of the stock at the time.

Today, animal diseases can move with great speed, and due to air transport can outpace the clinical signs in an animal that has been exposed to a disease just prior to shipment. It is estimated that more than 90 percent of the wild and domestic animals imported into the United States from overseas arrive by air transportation. Diseases capable of destroying livestock herds still exist in Asia, Africa, and Latin America. The most important of these are rinderpest, contagious bovine pleuro-pneumonia,

were killed at the end of the season. The show is pictured here in Marseilles, France, that season.

foot-and-mouth disease, African horse sickness, African swine fever, Newcastle disease, fowl plague, typanosomiasis, East Coast Fever, proplasmosis, and Rift Valley Fever.

There are quarantine stations at 86 entry points where inspectors of the USDA's Animal Health Division inspect all animals imported into the United States. After it has been established that the animal is free from communicable disease, it is quarantined for a period of time and given tests for glanders or brucellosis and tuberculosis. If no disease appears it is released to the purchaser.

The Animal Health Division is also responsible for maintaining safeguards on the entry of wild animals into this country. These animals enter only after a prolonged

period of quarantine abroad which is followed by a second quarantine period at Clifton, New Jersey. In addition, the point to which they are shipped is closely checked to be sure that the owner will isolate the animal from domestic livestock and that the correct measures will be taken for the disposal of wastes to prevent the spread of disease. In the 1920s, and earlier, wild animals were quarantined at other points in the United States. References to the literature, especially to the Dan Harkins diaries, will give some idea of the procedure during those years.

Domestic animal diseases have had a direct impact upon circus operation in the United States due to threats of contagion, forced routing changes due to quarantines of diseased areas, and because of the limitations arising from the establishment of quarantine stations at ports of entry. Specifically the threat of disease to circus animals has been directed toward horses, both wild and domestic, and wild ruminants such as buffalo, camel, deer, llama, and all species of antelope.

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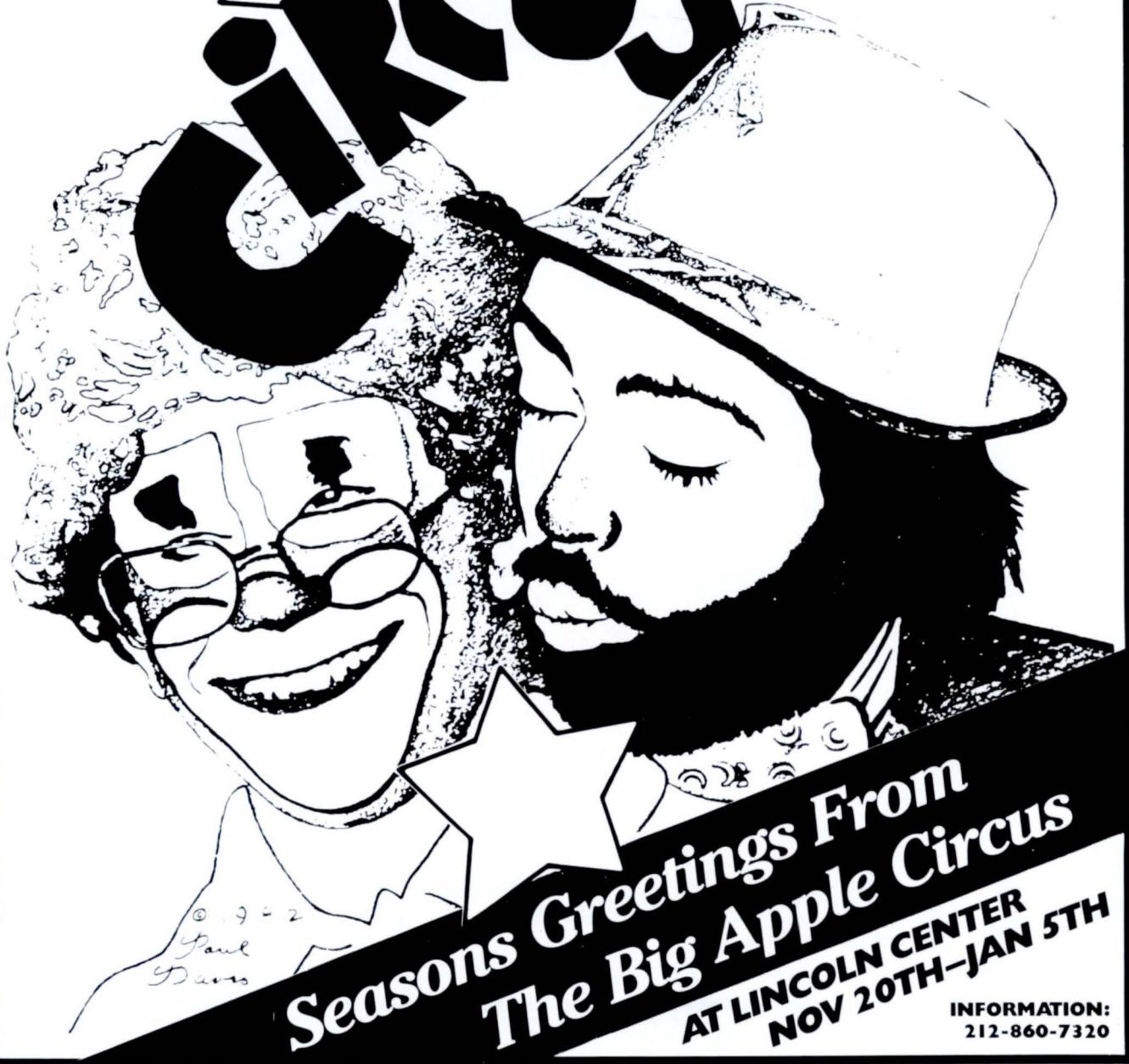
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